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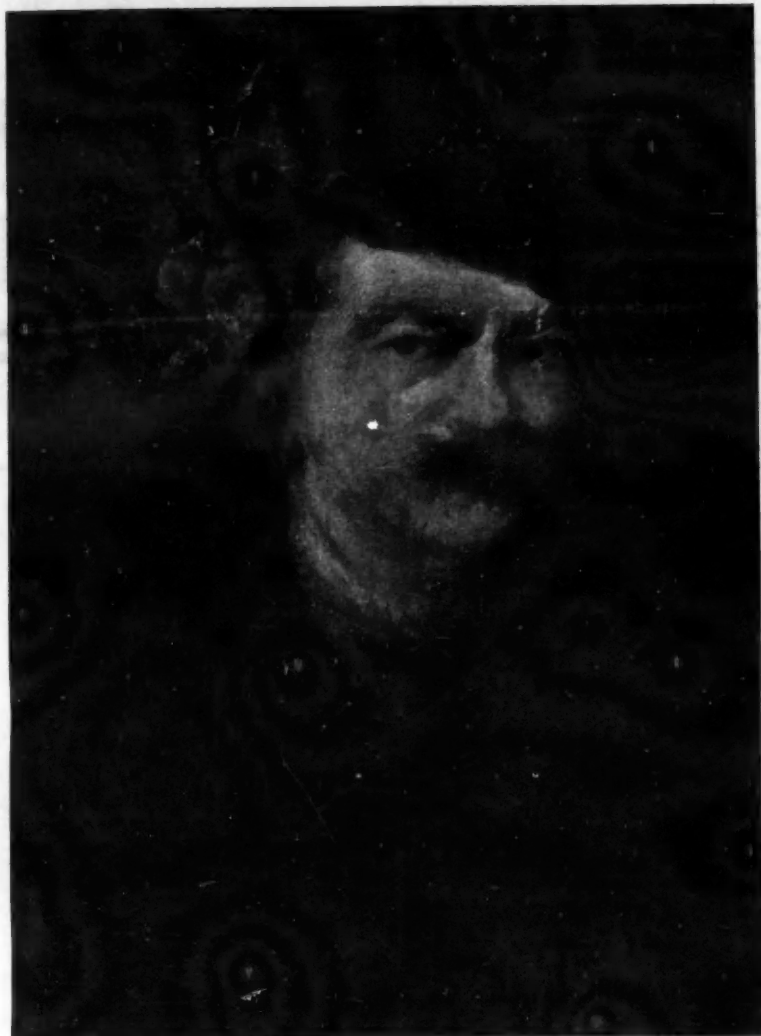
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It DOES Look Like Rembrandt!



"SELF PORTRAIT"

By JEROME MYERS

This painting is one of the features of the artists' exhibition at the new galleries of F. K. M. Rehn, 693 Fifth Avenue.

KNOEDLERS ACQUIRE TEN MASTERPIECES

Buy Reynolds, Romneys, Turners, Morlands and a Hoppner From Collection of Lord Glenconner

It has just become known that M. Knoedler & Co. last summer purchased from Lord Glenconner, of England, ten important examples of the British schools of portrait and marine painting including works by Reynolds, Romney, Turner, Morland and Hoppner. Each canvas is a masterpiece. Hoppner's double portrait, "The Frankland Sisters," the gem of the group, is one of the most famous of British portraits, a mezzotint of it by William Ward having brought more than \$6,000 (£1,350) in London in 1912.

There are three works by Sir Joshua Reynolds in the group: the "Portrait of the Artist," painted in 1775 and showing him in the robes of a doctor of civil law; the "Boy With Grapes" and the portrait of Miss Ridge, which had been in only four private collections before it passed into the hands of the Messrs. Knoedler. The Morlands are "Boys Robbing the Orchard" and "Children Playing at Soldiers," and the Turners are one of his earlier naval historical subjects, "Tromp's Shallop Entering the Scheldt," and one of his late color harmonies, "The Approach to Venice." By Romney there are two portraits, one of Lady Hamilton and one of the Countess of Derby. Both are superb examples of his work.

Only half of the group has reached the Knoedler Galleries here, and when all ten paintings have arrived they will be shown publicly.

Miss MacLeary Again in Movies

Bonnie MacLeary, who was recently shown in moving pictures modeling in clay in her studio, has now posed in the same way for another film concern. She is the first artist to be sought by rival "movie" companies. While she says that this fact is probably due to her recent successes in exhibitions, her friends assert that the personal beauty of the sculptor has much to do with it.

Dates for Independent Show

The eighth annual exhibit of the Society of Independent Artists will be held at the Waldorf-Astoria Hotel from March 7 to 30, inclusive.

LEAGUE OF ARTISTS SLAPS AT INVADERS

In a Formal Statement It Declares Foreigners Not Fitted to Depict Beauty of Our Women

Closely following the recent arrival of several European artists, one of whom announced that he had a commission from a foreign commercial art house to paint the fifteen most beautiful women in this country for the reproduction and circulation of their pictures abroad, the League of American Artists, Inc., has issued to "the American art public" a letter upholding American artists, their ability as painters and their conceptions of American pulchritude and American womanhood as against the talents and ideas of the foreign artists.

Robert Vonnoh is chairman of the League, George W. Bellows is vice chairman, and Charles Dana Gibson and Harry W. Watrous are among the members of its advisory council. The pronouncement reads in part:

"The time has arrived when the American artist is the equal, if not the superior, of the foreign artist, and our public need no longer be horn-swoggled by various individuals and their so-called American dealers. Within the last few years foreign artists have visited our shores and taken away many thousands of dollars. With few exceptions they are not equal in artistic merit to our commercial 'pretty girl' cover designers.

"It is absurd that foreign artists should venture to define the ideal American girl. They are absolutely unfitted for judgment. The ideal of womanhood in Europe is below the par of America. A pretty face is no art. Intelligence and genuine feeling are qualities superabundant in American women. It is recognizable to Americans alone.

"America is marching on to an artistic renaissance which will carry the nation to a great cultural height. Like ancient Greece, whose art blossomed when womanhood was immortalized, America has laid the foundations upon which a structure will stand throughout all ensuing ages. The American people should understand that art is not an imitation of nature, but is rather based on nature and the inherent principles which underlie all ideal beauty. It is preposterous that foreign artists should essay in a short time to do the American woman when they can arrive at only a poor imitation in their rendering."

National Gallery Obtains a Landscape by Emile Walters



"ROOSEVELT HAUNTS—EARLY AUTUMN"

By EMILE WALTERS

This work, painted near Sagamore Hill, was recently bought by a collector and presented to the National Gallery in Washington. It was exhibited last season in the winter exhibition of the National Academy of Design and later in the International at Pittsburgh. It was awarded the William O. Goodman prize at the Art Institute of Chicago in 1921.

ENGLAND HAS MOST OF OLD ART GEMS

Sir Joseph Duveen Says Americans Must Look to Her Collectors In Future for Masterpieces

That America must henceforth look to England for great works of old art and that France, Germany and Austria are almost bare of masterpieces of painting and sculpture except those in museums, is the assertion of Sir Joseph Duveen, who has just returned from several months spent in Europe.

"Ever since the Napoleonic wars," (Continued on page 5)

Chanler To Worship in a Chapel of Art

Builds a Sanctuary Where Painting, Music, Dancing and Poetry Will be Combined for Reverence

Robert W. Chanler, the decorative artist, has completed a new set of his exotic screens for the coming season and is exhibiting those in his newly opened private gallery in his "House of Fantasy," 147 East 19th St., which he is going to transform into a chapel of art. The idea of a chapel of art has long (Continued on page 5)

SAVAGE EXHIBITS DECORATIVE GEMS

His Paintings of Mythological or Symbolical Character Display Fine Color Harmony and Design

Now and then in the last few years, at the exhibitions of the National Academy of Design or the Architectural League, New York has seen examples of the art of the Chicagoan, Francis Eugene Savage, but not until the present display at the Ferargil Galleries, 607 Fifth Ave., have art lovers here had a chance to come to a competent evaluation of it. Twelve paintings are shown, which are ample, because Mr. Savage's art is a restricted one, though beautiful.

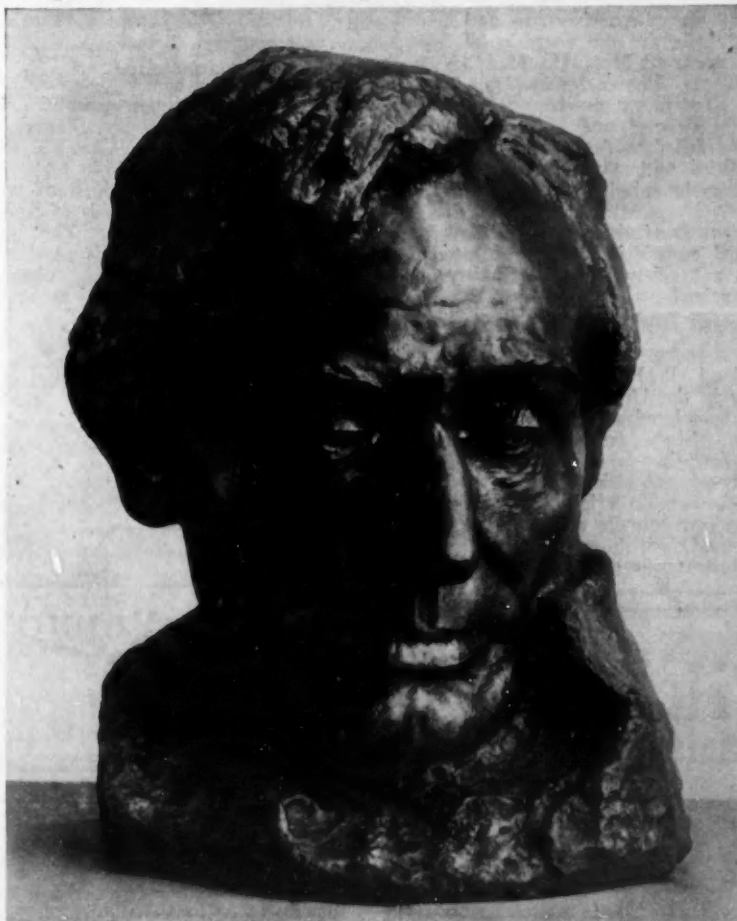
He is a decorative painter, first and last, and these easel pictures make the beholder long to see a "Savage Room" or something in the mural line in which he might give play to his talent in a larger way. Color harmony and design occupy his attention in the fullest, and subject matter is secondary. One can imagine him working over a painting much as Poe worked over his verse, amending and polishing until it stands as its creator's conception of a perfect work of art. His pictures are delicate and flat and the designs are worked out with decisive lines, giving altogether the effect of some strange and colorful sort of marquetry.

There is a mythological and symbolical lilt to most of Savage's subjects. "Bacchanal" is one of the best—a sort of gorge in Arcady with an expanse of flat silver sky at the end of it, and a rugged and idyllic landscape peopled by two couples that carry one back to fabled Greece. "Pastoral" is another—three nudes at the high and rocky verge of a golden sea. In "Creation" the artist makes a superbly decorative arrangement of beasts and birds and land and sky. "October," richest of all, and one of the most idyllic, is nevertheless wholly American in aspect—a tribute to apple time.

Jerome Myers at Rehn's

Frank K. M. Rehn has opened his attractive new galleries at 693 Fifth Ave. with an exhibition of the work of Jerome Myers, the third one-man show that Myers has had in New York and by far the largest group of his canvases shown at one time. Except for a self-portrait, done in the old Dutch manner and with some Hals-like gray tones in it beautifully handled, the work is almost entirely

Borglum's "Lincoln" for Cleveland Museum



This head of Lincoln by Gutzon Borglum is a replica of the one in the capitol at Washington. The Grand Central Galleries sold this piece to one of its patron members, who presented it to the Cleveland Museum.

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devoted to Myers' favorite East Side
with its crowded streets, a little group
of gossiping women marked by a con-
trasting quietude of pose, Italian festi-
vals and interiors of theatres and music
halls. Sometimes, as of old, he goes
with children and grown-ups to an East
River recreation pier and shows them
happy in their costumes and dances, and
once he follows them to Coney Island
and shows how they enjoy a holiday
"Under the Boardwalk," a canvas notable
for suaver paintings and less melancholy
color than that which marks his city
pictures.Admirers of this painter's work will
find in this show greater opportunity to
enjoy it than ever before owing to the
number of canvases, their wide range of
subject and their variety of presentations
in color and technique. The exhibition
will continue until Nov. 10.**Christy's Show at Knoedler's**From among the portraits painted by
Howard Chandler Christy in the last
year he has selected fifteen for his cur-
rent exhibition in the Knoedler Galleries,
which will continue until Nov. 3. He
elected to make up his show chiefly of
women's and children's pictures with
only his familiar seated figure of Presi-
dent Harding and one other canvas to
represent the sterner sex, which shows
that he is now firmly entrenched in the
ways of a "society" painter.For rendering of character and per-
fection of technique, the most distin-
guished canvas in the exhibition is the
likeness of Mrs. Joseph Blake. To those
whose memories go back to three earlier
portraits of her which caused sensations
in their day, a comparison will show
how much more successful Christy has
become in setting down feature and bear-
ing and character on canvas than he
was in those three distinguished prede-
cessors. The meretricious showiness of
at least two of them is happily absent
from this admirable piece of modeling
and painting. His standing figure of
little Lucy Estelle Doheny, with its echo
of his master, Chase, in its background,
and the three-quarters length standing
likeness of Mrs. James Hastings Snow-
den are in much the same class as the
picture of Mrs. Blake for their render-
ings of character and their painter
qualities.Pure pictorial charm was the aim in
the head of the lovely little Marv Dewart
and in the more mature loveliness of
the bust portrait of Mrs. Christy, a field
in which the artist has long been
familiar. In a more ornate and truly
"society" vein are the portraits of Mrs.
George Hearst, Mrs. H. M. Roberts,
Mrs. Harry Pearce and Mrs. Hugh
Ronald French, yet nowhere among this
brilliantly dressed and shod group has
the artist failed to denote the individual
personalities with the same subtlety as
enters into the painting of their luxurious
clothes.The crowds of visitors to the show are
additional proof, if such were needed
that, as a "society" painter, Christy has
surely arrived.**Bryant Baker's Sculptures**After a successful career as a sculptor
in England, P. Bryant Baker has been
working in the United States two years
and has completed several important com-
missions, chiefly portrait busts. Now
for the first time he is giving until Nov.
3 a general exhibition of his work in
the Anderson Galleries, where visitors
may see how soundly grounded he is in
the classical British sculpture traditions
as he illustrates in his King Edward VIImemorial figure and his lovely head of
Mnemosyne, felicitously mounted on a
pedestal of green and white Irish marble.American subjects appear to have
touched Baker's spirit with something
of their native ruggedness, as in the fine
head of General Pershing, the marble
presentment of Herbert Hoover and the
rather brutal mask of William M. Wood.
The gentler aspects of the countenance
of Senator Lodge have been modeled
with one form of realism that serves
as a marked contrast to the conscious
dryness of Ambassador George Harvey's
features, in which the familiar horn-
rimmed spectacles are presented in all
their disfiguring details. The statuette
of Theodore Roosevelt is full of action,
and the bronze bust of Mrs. Franklin
W. Hobbs is as fine technically as it is
rich in American character.**A Wife-and-Husband Show**Mr. and Mrs. Winthrop Turney, the
latter long known in the art world as
Agnes Richmond, are giving their first
exhibition in the Anderson Galleries as
individual entities, which their work re-
veals them to be. It would be hard to
find two painters who, in choice of sub-
ject, range of palette and method of
painting, are more dissimilar than Win-
throp Turney and Agnes Richmond, and
this in spite of the fact that they have
been working together for years. Miss
Richmond, to use her professional name,
paints portraits and the figure, boldly
as to composition and even more so as
to modeling and brushwork. In fact,
some of her portrait, notably those of
her husband and of Mrs. Mollie Higgins
Smith, have a sculptural quality sug-
gesting the ruggedness of some of the
most modern contemporary European
workers in the round. That she can
work in a suaver vein is shown in the
portrait of Miss Bessie Kunz, which has
much of the modish air of the purely
"society" painter.Turney is devoted to still life and to
painting studies of common roadside
weeds, both being meticulously correct
and yet rich with a kind of humorous
charm, particularly in the choice of the
bottles that he selects for his still-life
pictures. His studio interiors—they are
of the Turney home—show the artist's
devotion to greens and blues, which car-
ries him even to the point of wearing
a green shirt and blue trousers, as may
be remarked in his wife's portrait of
him. He appears to have a thoroughly
good time when painting, as this spirit
breathes out of all his canvases and
water colors. This "man and wife"
show will continue through Nov. 3.**Introducing Francesc Cugat**After looking at the paintings by
Francesc Cugat, a young Spanish painter
who has had success in Chicago, that
are on view at the Anderson Galleries
until Nov. 3 it is easily understood why
he made his way in the worlds of grand
opera and motion picture. The out-
standing quality of his work is an ideally
decorative theatricalism which suggests
the "new manner" of theatrical scene
designing and painting and has nothing
to do with the actualities of life or na-
ture. He sees "The Great City" in a
trinity, as a line of abnormally tall and
slender skyscrapers, their upper stories
bathed in a reddish glow smacking of a
transformation scene in a play or opera
in which his satanic majesty is con-
cerned. His flat white cloud forms float
over flat green landscapes with empty
precision, and the monstrous head of
Beethoven is like a balloon tied to earthby the twisting, tenacious branches of
crimson tree forms which, as all this is
in the "new manner," are not quite trees
but only suggest them. As a colorist
Cugat is a great success, but as an artist
he is only ringing the changes on that
art nouveau which Vienna abandoned
simply because it was so empty of even
good idealism.**Dutch Craftwork Displayed**Nita Hannema Homberg is a young
Dutch craftswoman, working chiefly in
wool embroideries on silk, and is intro-
ducing herself to New York through
an exhibition of her fabrics in the An-
derson Galleries, where they may be
seen until Nov. 3. The display includes
sofa cushions, tea cosies and draperies
all marked by charming simplicity of
design and an individual use of colors.
The fabrics are full of a suggestion of
sturdiness in wear, befitting Miss Hom-
berg's native country. She also shows
examples of block printing, one piece
in black and gold being a particularly
beautiful example of this form of crafts-
work. The combination of design, color,
knowledge of materials employed and
sound workmanship seen here marks the
show as a rarity in such contemporary
craftwork.**A Woman Painter and Sculptor**Matilda Browne is exhibiting recent
canvases and bronzes at the Milch Gal-
leries until Nov. 3. This is an exhibi-
tion which shows Miss Browne as the
well rounded artist she is, excelling in
her particular field, the painting of ani-
mals, and adding to her achievements
with her brilliantly executed flower paint-
ings and garden subjects.In her last exhibitions two season
ago she made her debut as a sculptor of
animals with a group of small bronzes
This year she is showing some new
ones, the "Berkshire Pig" contemplating
an apple with anticipatory satisfaction.
"Celeste and Her Family," Celeste being
an old sow and her family consisting
of six. Then there is the "Ugly Duck-
ling," a rather pathetic little fellow very
lovingly modeled. Whether Miss Browne
paints or models an animal there goes
into her work not only an impeccable
knowledge of anatomy but a quality of
tenderly expressed affection which com-
municates itself to the beholder.The flower paintings, treated as still
life or part of some sunny garden scene
are full of light. Her fresh color seem-
ing mixed with atmosphere and her flowers
painted loosely and drawn vigorously
have the bloom of the garden on them**Paintings in Green**A young French painter, Boulrier, ac-
complishes something startling at the
Wildenstein Galleries with a whole ex-
hibition every picture of which is a
tonality in green. This naturally re-
sults in a unity of effect which might
grow tiresome to live with but is good
for exhibition purposes.Boulrier is a decorator. He wishes to
please the eye as an expert chef would
please the palate. He chooses the pleas-**SPANISH ART
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antset of subjects, lovely women, and in his green mists she appears doubly fascinating, now as a nymph accompanied by a piping faun, or with her companions bathing in some idyllic spot, or again bending over a print or a book. Only once does her face emerge definitely enough to be considered a genuine portrait, a lady holding a fan, whose intensity of gaze gives her "personality."

There are some still life subjects, also with the delicate green mist lying over them, although their subjects are fruits and roses. In his arbitrary choice of this color, Boulrier does not strain his point. His green is so delicate that it fairly disappears on close examination, and is as modest as it is persistent.

Paintings by Shimizu

Paintings by a Japanese artist which are in no way a product of Japanese tradition are shown at the Brummer Galleries until Nov. 10. Toshi Shimizu has studied art in this country and is in sympathy with the extreme modern viewpoint. If the artist's name were suppressed his nationality would not be revealed save in the portrait of his wife and little boy, and the "Birthplace of Jikaku Daishi," whose figure groupings owe something to Oriental art.

There is no trace of the Japanese manner in "East Side of New York," a small canvas and a remarkable one, and the larger "Chinatown, New York," through which runs a pulsating rhythm of figures. Similar in spirit is "Yokohama Night," with its feeling of compressed, active life. These three demand that Shimizu be taken with seriousness. His is not the attitude which defies the past in order to shock. While without convention, he is markedly constructive, with a stable sense of organization and an unusual feeling for color.

New Plates from Blampied

Among the etchings by Edmund Blampied which are shown at the Schwartz Galleries until the end of November are four fine new plates which show the English etcher at the top of his powers. One can only repeat past praises for "The Stable" and "Horses Eating Hay," the latter devoted to an equine gesture we have all seen a thousand times, the quick jerk of the head aloft to separate a mouthful of hay from the mass in the manger.

"The Lumbermen" should be a popular plate. The delicacy of its method and the strength in the result impress the most casual. The logs are so heavy, so inert, and yet the lines that tell the story seem a mere tracery of cobwebs. "Sea Breeze," the last of the new plates, shows a man and a woman on a high rock with the waves swirling at the base. Besides these four there is a large showing of his former work covering the last ten years.

Wood Block Prints in Color

The wood block prints in color by Margaret Patterson and Eliza Gardiner at the Brown-Robertson Gallery are distinctly pleasing. Margaret Patterson is especially happy in her use of color, the subject matter little, whether a mill in Holland or a pine tree on Cape Cod. Her color is rich rather than brilliant

and her combinations of hue prove decorative. She also shows a group of water colors from Italy and Holland.

Eliza Gardiner, known for her renderings of children at play, has besides these several prints in black-and-white of more serious subjects. There is a "Motherhood" that is frankly not idealistic, the mother being a type for whom some brawny scrub woman might have posed, yet by no means lacking in dignity.

Group at City Club

In a group of landscapes and figure paintings at the City Club, 55 West 44th St., are the works of Cullen Yates, Edward Duffner, E. C. Volkert, Albert Groll, Sigurd Skou, C. L. Wrenn, C. C. Curran, Gordon Stevenson, C. A. Hulbert, C. T. Nordell, H. A. Vincent, John F. Folinsbee and Murray Bewley. They will be on view for three weeks longer. Women are admitted between the hours of 11 and 4.

Miniatures at Cartier's

The English miniaturist, F. Enid Stoddard, is exhibiting at Cartier's, 653 Fifth Ave., ten or twelve of her finest portraits until Nov. 3. Miss Stoddard has exhibited at the Royal Academy and the Paris Salon. She has painted members of the Grosvenor family, Robert Child, Mme. Celezles, the Florentine sculptor, and Veronica Roasia, the singer. She exhibited recently in Vancouver, where her work won first prize.

Gregoriev Would Paint Persons

Who Have Lost Their Souls

Boris Gregoriev, one of the Russian painters best known in the United States, arrived in New York last week from France, where he had been living since he escaped from Russia with his family about four years ago. He will have an exhibition of his work at the New Gallery, 600 Madison Ave., next month. He expects also to paint portraits of Americans and will start with one of Mrs. Fairman Dick, for which he has a commission.

Gregoriev told reporters after his arrival that he was tired of Europe, including Paris. He said he wished to paint Charlie Chaplin as the exemplification of what he believed to be American humor; to paint New York's skyscrapers and to paint portraits of persons who had lost their souls. He said the patrons of art in France had disappeared and that the capital was crammed full of the middle and lower classes which had no appreciation of art or of the value of it. The Soviet government, he said, offered to make him an official artist and refused to let him take his wife and son out of Russia when he declined the offer. However, he took his family to the Gulf of Finland and escaped in a sailing boat.

Sir Robert Witt Sails

Sir Robert and Lady Witt sailed for London on Oct. 23 on the *Aquitania*. While in this country they were the guests of Miss Helen Clay Frick. Sir Robert is a trustee of the National and Tate Galleries in London and one of the leading art authorities of England.

ARCHIPENKO, ARTIST, LIKES PROHIBITION

First One of Note in His Class to
Approve It—Says Berlin Is a
Village Compared to New York

Alexander Archipenko, Russian Modernist, is the only artist of note thus far heard from who likes the American prohibition law. His opinion was expressed after he had been in this country five days.

He and his beautiful wife, who is German, speak French to each other. Mrs. Archipenko can also speak English, which her husband can not, and she does the talking for him when he is interviewed by reporters who do not know French or Russian. Mr. Archipenko came here with preconceived admiration for almost everything American, and he seems to wish to increase rather than decrease that admiration, and his acceptance of prohibition harmonizes with his general attitude.

"Yes, I can be happy without whisky or wine or other alcoholic drinks," said Mr. Archipenko at the Hotel Astor, just before removing to his studio at 44 West 55th St., where he will establish a school. "I liked to drink liqueurs sometimes in Russia and in Berlin, but prohibition seems to contribute to the general well-being of the people I have seen in New York."

"Have you any idea of the proportion of those who really do without intoxicants, or of how much alcohol is consumed here?"

"No, I simply judge by appearances." The material prosperity of the United States, reflected in the faces, the apparel and the manner of the people, impresses the artist very much. He came here from Berlin expecting to see "the wonders and beauties of Greater New York" and he insists that he has found the city both wonderful and beautiful.

"Not that it is beautiful in the sense that Venice is," he said as he lit a cigarette for his visitor and then held the match so that his blonde wife could light her cigarette. "Venice has a fragile, poetic, dreamy beauty, while New York is great and powerful, full of color and movement, with cloud-touching edifices that make gloomy cañons of some streets but which, seen from a distance, give an impression of beauty that is majestic, overwhelming, such as Gulliver may have felt in Brobdinag. Berlin is a village compared with New York."

Mr. Archipenko does not think highly of modern Russian art as a whole. He says its extravagances in using wood, cloth, twine and fantastic streaks of paint to express feeling in both painting and sculpture often degrade it to the level of the output of savage races. Artists like himself and Grigoriev find nothing to praise in the artistic, political or other manifestations of Sovietism, and many of its best artists have left the country.

There is a great variety of his own productions, and most critics would see distortions in a number of his works in stone, marble and porcelain, "sculpto-paintings" in wood, and pictures and drawings. It does not seem that the same artist could have done some of his very modern, even futuristic works, while others express character in ways both strong and beautiful.

Craft Work by Passion Players

Under the auspices of the Oberamergau Reception Committee an exhibition of the craft work of the artisans among the famous players of that town who present the Passion Play will be given in the Grand Central Palace in the Christmas holidays. The show is to be under the direct charge of twelve of these artisan-artists, headed by Anton Lang, the *Christus* of the play. It will later be exhibited in several other American cities. The proceeds will go to relieve distress in Bavaria.

Exhibition of Recent Portraits

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1924 INTERNATIONAL WILL BE GREATER

Four Hundred Paintings Instead of
300 to Be Shown in Pittsburgh—
Three More Countries Included

The fact that the next International exhibition of paintings at the Carnegie Institute in Pittsburgh will be larger by 100 pictures than the one held last April was announced by Homer Saint-Gaudens, art director of the Institute, before he sailed for Europe this week.

Several more galleries of the Institute will be devoted to the 1924 show, which opens April 24, than were occupied by that of 1923, and a total of 400 paintings will be hung. The increase will be largely in favor of a better foreign representation. The American paintings will number 125 to 150 as formerly, while the artists of thirteen European countries will be given space for 250 to 300 pictures. In addition to the foreign countries represented last spring, Poland, Czechoslovakia and Russia will send works for the next display.

According to present plans the numerical representation of the various countries will be about as follows: United States, 130; England, 60; France, 60; Anglo-Saxon painters on the Continent (mostly Americans in France), 25; Italy, 17; Spain, 17; Belgium, 17; Holland, 13; Norway, 6; Sweden, 17; Denmark, 11; Russia, 11; Czechoslovakia, 11; Poland, 10.

The names of the members of the committees of selection for Great Britain and for France, and the fact that the methods of obtaining pictures would be about the same as last year were published in THE ART NEWS of Oct. 13. The British jury will meet in London Feb. 4 and 5, the French jury in Paris Feb. 7 and 8. The membership of the American jury has not been fully decided upon as yet, but it will meet in New York the last week in March to pass on submitted works. At a meeting early in November it will decide what American painters will be invited to exhibit, and if last year's rule should be followed, about two-thirds of the American representation will consist of invited works.

A special effort will be made this season to have a fine Spanish representation. Among the artists who did not send pictures last spring but who will probably do so this season are Zuloaga, Ramon Casas and Herman Anglada y Camarasa. Mr. Saint-Gaudens will go to the Balearic Islands especially to obtain some of the figures and genre paintings of Casas.

Among the Russians to be represented are Nikolai Fechin, figure painter, and Savely Sorin, figure and portrait painter. William S. Stimmel, a Pittsburgh amateur, is giving his assistance to Mr. Saint-Gaudens in the effort to have a good Russian representation. On account of the unsettled conditions in Germany, Austria and Hungary, there will be no representation of those countries.

PICTURES

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NOLEN COLLECTION TO BE SOLD OCT. 29

Represents Forty Years of Gathering American and Anglo-American Furniture and Art Objects

The first big sale of the season at the Anderson Galleries will be held on Monday, Oct. 29, when part I of the great collection of Early American and Anglo-American furniture and objects of art of the late William Whiting Nolen, of Cambridge, Mass., will be offered.

For over forty years Mr. Nolen conducted a tutoring school in Cambridge, and was nicknamed by the Harvard students the "Widow." He never married but devoted his spare time to the collection of American antiques, and he became a connoisseur of all the fine things produced by past generations. He was an ardent student of history and possessed a keen insight as to the most interesting subjects and specimens well worth gathering long before they became popular. His collection easily ranks among the largest yet most select of its kind ever made.

While the Nolen sale is taking place there will be on exhibition at the Anderson Galleries the Luis Ruiz Spanish antiques, an enormous collection comprising 1,281 numbers. At the same time in the book room there will be on exhibition part I of the John Quinn library, including his famous collection of Joseph Conrad books and manuscripts.

Grand Central Galleries Sold Art Worth \$150,000 Last Summer

During the summer season just closed the Painters and Sculptors' Gallery Association, in the Grand Central Building, sold more than 150 pictures and pieces of bronze. "We do not make this statement in a boastful way," said Erwin S. Barrie, manager, "but simply because it confirms the belief that we have had from the start—that large important galleries centrally located and easily accessible to the traveling public would meet with immediate appreciation."

The American Railway Express Company placed a private express car practically at the elevator entrance to the galleries last Monday morning. This car was loaded with approximately half a million dollars' worth of paintings and sculpture by artist members for Aurora, Ill., the greatest art-buying community per capita in the world. Last year in November the Grand Central Galleries sold \$35,000 worth of American art in this town of 38,000 inhabitants; last summer, at the State Fair, \$10,000 worth was sold, and now an exhibition is to be held there from Oct. 31 to Nov. 11 inclusive, which, it is expected, will eclipse all other records.

On Nov. 20 will be opened an important exhibition in the galleries at the Grand Central, which will include new works of practically all artist members. This exhibition will be opened with a reception to patron members and other clients.

Clarke's Retains Old Policies

Announcement has been made from Clarke's Galleries, 42 East 58th St., that the business policies established and maintained by the late Augustus W. Clarke, founder of the galleries, will be continued by the administrators and managers of his estate, and that the public sales of authentic objects of art, antiques, furniture and furnishings will be conducted as in his lifetime. These sales will be under the direction of Elliot A. Haase as auctioneer.

Herter's Pictures Liked Abroad

Albert Herter's portrait of Master Andrew Blake, selected by the artist as typical of the Boy Scouts of America, has been received by General Sir Robert Baden-Powell, head of the International Boy Scout Council, and will be hung in a collection of paintings of Boy Scouts of all countries. The French government has accepted a mural design by Mr. Herter to be placed in the Gare d'Est, in Paris.

Buy Portrait By Young-Hunter

Lady George Campbell, sister of the late Duke of Argyll, Inverary, Scotland, has just purchased the portrait of the Duke by John Young-Hunter, who painted it at Roseneath Castle the year before the Duke's death. Mr. and Mrs. Young-Hunter have just returned from Scotland, where they have been visiting all summer.

AMERICAN BUYERS LIKE GERMAN ART

Modernist Works at Anderson Galleries Bring More Than \$4,000—Museums Among Purchasers

Unusual success attended the recent exhibition of modern German art at the Anderson Galleries, a total of over \$4,000 being realized in sales. Not a few of individual artists represented sold every one of their works, while the buyers included the Metropolitan Museum of Art, the Chicago Art Institute, Scott & Fowles and other local dealers, and many local amateur collectors.

The highest price was \$700, paid by Mrs. Hirschland for Wilhelm Lehmbrun's sculpture "The Woman Bathing." George Kolbe's bronze figure, "Complaint," went to Miss Hamilton, of Barnard College, for \$300; his "Mermaid" sold for \$300, and four of his drawings went for \$25 each, two being bought by the Chicago Art Institute. Five of Otto Mueller's water colors brought \$35 each, Bryson Burroughs purchasing one of these.

Three prints by Lyonel Feininger went for \$25 each, one to the Metropolitan Museum. Miss Katherine Dreier bought a large woodcarving by Herbert Garbe for \$75 and also Paul Klee's painting "Flower Family V." for the same price. Three of Max Kaus' oils went for \$32 each and two of Emil Nolde's water colors for \$200 each. Twelve of Max Bechstein's works were sold at prices ranging from \$7.50 to \$45 each.

Grafly Faces Heavy Deficit for Work on Meade Memorial

PHILADELPHIA—Charles Grafly faces a loss of \$25,000 on his contract with the State of Pennsylvania for the memorial statue of General George Gordon Meade which was to be presented to the United States and placed in the Botanical Gardens in Washington, D. C., where space has been made for it. The statue group is in the last stages of cutting, and has been seven years in the making. Moreover, the statue of Colonel Galusha Pennypacker ordered by the state from the same sculptor, which was to have been placed in Logan Square, Philadelphia, must be discontinued.

State funds for both memorials have lapsed, Auditor General Lewis reported recently when an instalment for work done by Mr. Grafly became due. Governor Pinchot's programme of economy is held responsible. What action Mr. Grafly will take against the State has not been determined.

Auction Sales and Exhibitions

AMERICAN ART GALLERIES
(Madison Avenue, 56th to 57th Streets)
Nov. 5 and 6, afternoons and evenings—First editions, manuscripts and letters of English and American authors: from the library of the late William F. Gable, of Altoona, Pa.
On free view from Nov. 1.

Nov. 7, 8, 9 and 10, afternoons—Tapestries, textiles, gold and enamel snuff boxes, laces, furniture and embellishments from the estates of the late Florence V. C. Parsons and the late John C. Lalor and other sources.
On free view from Nov. 2.

ANDERSON GALLERIES
(Park Avenue and 59th Street)
Oct. 29 and 30, evenings—Americana from the libraries of the late General John E. Roller, of Harrisonburg, Va.; Judge William J. Robertson, of Charlottesville, Va., and General James Breckinridge, of Botetourt County, Va. On public exhibition.

Oct. 29, 30 and 31, Nov. 1, 2 and 3, afternoons—Early American and Anglo-American furniture and furnishings including Stiegel and other glass, Staffordshire and other potteries and porcelains, needlework and textiles; part I of the collection of the late William Whiting Nolen, of Cambridge, Mass. On public exhibition.

BROADWAY ART GALLERIES
(Broadway at 53rd Street)
Nov. 1, 2 and 3, afternoons—American and foreign paintings, Persian and Chinese rugs and carpets, bronzes, marbles, tapestries, porcelains and other artistic furnishings and furniture, the property of Mrs. Seward Webb and others. On public exhibition from Oct. 29.

CLARKE'S
(42 East 58th Street)
Nov. 1, 2 and 3, afternoons—Furniture and other Italian and Spanish objects of art of the XVI, XVII and XVIII centuries; from the Leone Ricci collection. On free public view.

METROPOLITAN ART GALLERIES
(45-47 West 57th Street)
Oct. 29, 30 and 31 and Nov. 1, afternoons—Antique and other period furniture, rugs, tapestries and hangings, china, bronzes and other articles from the home of Mrs. George J. Gould, a home at White Plains and another source. On public exhibition including Sunday afternoon, Oct. 28.

PLAZA ART AUCTION ROOMS
(5, 7 and 9 East 59th Street)
Oct. 31 and Nov. 1, 2 and 3, afternoons—Paintings, marbles, rugs and Italian, Chinese and American art furnishings from the Winthrop and Kean estates. On free exhibition from Oct. 29.

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MILWAUKEE LEAGUE UNITES ART FORCES

All the City's Artistic Movements Expected to Join Forces With the New Art Students' League

MILWAUKEE—The latest art movement in Milwaukee is the Art Students' League. Its studio was opened with a reception for its members and for members of the Art Institute, Layton School of Art, Walrus Club, Milwaukee-Downer art department and Normal school art students and the Wisconsin Players.

"We hope this league will be the means of bringing together, for the accomplishing of great things, all the art movements which have grown up in Milwaukee," said Dudley Crafts Watson, director of the Art Institute, who was one of the speakers.

Carl Holty, secretary and treasurer of the league, said: "The Art Institute is a splendid home for the arts; the Art Students' League purposes to be the home for the artists."

Armin O. Hansen is chairman of the board of directors.

The first exhibition is composed of the work of Henrietta Shores, who is understood to be treating the visualization of the life force in an abstract way.

Palace of Versailles Looted of Two Historic Gobelines

PARIS—Two historic Gobelines tapestries, "The Siege of Douai" and "The Entrance of Louis XIV into Dunkirk," valued at 1,000,000 francs, or about \$60,000 each, were stolen from the Salon de Mercure in the Palace of Versailles on the night of Oct. 21. A third tapestry, "Defeat of the Spanish Armies at Bruges," was left on the wall. All three tapestries were woven for Louis XIV between 1669 and 1679.

The burglars climbed a wall to reach a window on the first floor, cut the glass with a diamond, entered the palace, took the tapestries, weighing about 300 pounds, from their hangings and escaped through the gardens to the Boulevard de la Reine. The tapestries were hung in such a manner that only experts could have removed them without destroying the parts by which they were suspended.

ART EXPERTS DECRY VOGUE OF 'KING TUT'

Designers Who Imitate Egyptian Work Are Not Artists, Say Director Watson and R. F. Bach

MILWAUKEE—"American fabrics designs are the worst in the history of weaving and cotton printing," said Dudley Crafts Watson, director of the Art Institute, in a talk on "Design, An American Necessity," at the Institute.

"In color we have become cultivated and inventive. Our American fabrics in texture and color are the finest produced by machinery today."

"Design is another matter. King Tut tombs, Dutch lakes, Chinese bridges, Japanese ladies, fountains and automobiles have no place running around a lady's blouse. Neither have they any place repeated hundreds of times in wall paper designs."

"It is well enough for our art schools to encourage an understanding of the laws underlying historical art, but we must create anew with those laws and not foolishly imitate the past."

Mr. Watson repeated this lecture at the Carnegie Institute, Pittsburgh, several days after delivering it in Milwaukee.

In a recent *Bulletin* of the Metropolitan Museum of Art is an article on design by Richard F. Bach, associate in industrial arts at the Museum, in which similar views are expressed. Speaking of the discovery of Tut-ankh-Amen's tomb, he said that there suddenly resulted an immediate wave of popular interest in all things Egyptian which swamped French and Oriental influences, but—

"Like any other sudden rush, this vogue, too, will generate a momentum so great as to destroy its equilibrium."

"What can we gain from it? Of what good will it be to the designer? We and he will learn more about the Egypt of old and the splendid artistry of her craftsmen; we will add an Egyptian side to our interest in history."

"These are but reflections along the way, yet they indicate the designer's point of view in his use of the Museum. If he copies, he is lost; and the Museum is the first to tell him so. If he studies the best results of his predecessors, he is of the coming kingdom."

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LARGE PRIZES FOR CHRISTMAS CARDS

National League of Women Voters
Offer \$2,500, \$1,000 and \$500
for Designs to Aid World Peace

The National League of Women Voters has announced plans for a National Peace Christmas Card Competition as a practical means of advancing the idea of world peace. The competition will be conducted by the league's department of international cooperation to prevent war, of which department Miss Ruth Morgan is chairman.

Three prizes, of \$2,500, \$1,000 and \$500, respectively, will be awarded to artists whose designs best carry the thought of "Peace on Earth, Good Will Towards Men." The awards will be made on Jan. 14 next, following which the prize cards will be published and placed on sale in this and other countries for the Christmas season of 1924.

Miss Morgan, in announcing the competition, said the league's department of international cooperation to prevent war feels that a Christmas card is the most practical and effective method of carrying a message of peace around the world. "Millions of Christmas cards are sold and sent out yearly as messages of good will and friendship," she said. "What medium could be better for this message? Peace was the message of the Founder of Christianity. It was heralded by his birth. Therefore, it seems fit that we should send his message throughout the world by beauty and in silence, that it should be a greeting from one loving heart to another.

"Loving hearts throughout the world long for peace and realize that the hope of saving the world hangs on love instead of hate, that peace will come only when the majority of people throughout the world unite in their desire for it. We are asking artists everywhere to work during the Christmas season of 1923 in designing this peace message for the holiday season of 1924. It is necessary that the design be submitted at this time in order that it be ready for sale in 1924."

The terms of the competition follow: All designs submitted will be judged on artistic merit, value as peace propaganda, and reproductive possibilities. No person may submit more than three designs.

Designs submitted must not exceed 20x30 inches, outside dimensions. Proportions are left to the decision of the artist. All designs submitted must be unframed. The work may be done in any medium with no color limitation.

The title and thought of each design must be the artist's interpretation or conception of "Peace on Earth, Good Will Towards Men." It may be the religious conception or not as the artist sees fit.

Two hundred of the designs submitted will be placed on exhibition in New York City between Jan. 14 and Jan. 28. These designs may be sent to headquarters of the Peace Christmas Card Competition at any time after Jan. 1, and will be received until noon, Jan. 10.

The competition is open to all artists who apply to Mrs. Meredith Hare, National League of Women Voters, 100 East 45th St., New York, before Dec. 15. Exhibition numbers and fuller instructions will be sent on the receipt of applications.

Mrs. Hare is chairman of the committee in charge of the competition. The committee includes Mrs. Edgerton Winthrop, Miss Ruth Morgan, Mrs. Firman Dick, Mrs. Ripley Hitchcock, Mrs. Edward Robinson, Mrs. Harry Payne Whitney, Mrs. W. A. Delano, all of New York; Mrs. William H. Fox of Brooklyn; Mrs. Homer Saint-Gaudens, Pittsburgh; Mrs. John Carpenter, Chicago; Mrs. Montgomery Hare, Boston, and Mrs. John Lewis, Philadelphia.

England Has Most of Old Art Gems, Says Sir Joseph Duveen

(Continued from page 1)

said Sir Joseph, "which placed England in a commanding position economically, that country has been the great storehouse of the world's art. Her private collections have been rich in masterpieces. These collections still exist and it is still possible for America to obtain superlative works. The price, however, is high, because only the highest of prices can tempt English owners to part with their great pictures.

"France has ceased almost entirely to be a source of supply of the great things in old art, whether it be paintings, sculptures or tapestries. Masterpieces simply do not exist in private hands. Only on the rarest occasions does a great work come upon the market.

"German owners have been liquidating their great works of art until now there is nothing left. They have been selling for the last six years, and these masterpieces mainly have come to America. Only a very few things of supreme value are left in Austria. So you see it is to England and to England alone that America must go in the future for great examples."

Philadelphia Is Art Hungry

PHILADELPHIA—The public has visited the Pennsylvania Museum to see both permanent and temporary exhibits in record-breaking numbers this autumn. Six thousand entered the portals the afternoon of Sunday, Oct. 14, and the foot of those coming out to Fairmount Park to see the collections congested the entrance.

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ANTIQUES—WORKS OF ART

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Rare Italian Helmet for Metropolitan



Courtesy of Metropolitan Museum of Art.

This lion-headed helmet recently acquired by the Metropolitan Museum is of Italian workmanship of about 1450, an earlier date than that of any similar helmet. This is also unique in having the lion's head separate from the casque beneath it, instead of being embossed on the steel. It is almost identical with one worn by one of the sculptured figures on the Aragon Gate at Naples, which was built in 1470. The helmet was discovered in an antique shop in Oxford about thirty years ago and passed through various English and German collections into Holland, where it was purchased by the Museum.

NATIONAL EXHIBITION CALENDAR

- BALTIMORE**—At the Peabody Institute Gallery: Fine Arts Club, Nov. 15-Dec. 15; Charcoal Club's Exhibition of Contemporary American Arts, February; Baltimore Water Color Club, March. At Baltimore Museum: Annual Exhibition of Handicrafts, Nov. 16-Dec. 16.
- BOSTON**—Members' exhibition, Boston Art Club, May 14; exhibition at the club by Copley Society, Feb. 27-March 22.
- BUFFALO**—The Buffalo Society of Artists; thumb-box show, early in November; annual exhibition, in the Spring.
- CHARLESTON, S. C.**—Annual exhibition of the Carolina Art Association, March; address T. R. Waring, Secretary.
- CHICAGO**—Thirty-sixth Annual Exhibition of American Paintings and Sculpture, Art Institute, Nov. 1-Dec. 9.
- CHICAGO**—Twenty-eighth Annual Show of Works by Artists of Chicago and Vicinity, Art Institute, Feb. 1-March 11.
- CHICAGO**—Fourth International Exhibition of Water Colors, also Paintings by Leon Gaspard, Art Institute, March 20-April 22.
- CHICAGO**—International Exhibition Conducted by Chicago Society of Etchers, February. Bertha Jacques, Secretary, 4316 Greenwood Ave.
- CINCINNATI**—Thirty-first Annual Exhibition of American Art, May 26-July 31; address Cincinnati Museum Association.
- CLEVELAND**—Annual Exhibition of Cleveland Artists and Craftsmen, Cleveland Museum of Art, opening April 30.
- COLUMBUS**—Paintings by four modern Americans, December; paintings by Columbus Art League members, February.
- CONCORD, Mass.**—Fall Exhibition, Etchings and Water Colors, Concord Art Association; no jury; work invited; Oct. 7-Nov. 18.
- DALLAS**—Fourth annual exhibition, Dallas Art Association, Halaby Galleries, to include international art, Nov. 14-28.
- DETROIT**—Paintings by Michigan Artists under Auspices of the Scarab Club, Feb. 4-March 1; Selected Paintings by American Artists, April 15-May 30; both displays to be at Institute of Arts.
- FORT WORTH, Tex.**—Annual Exhibition of Selected Paintings by American Artists, Jan. 4-Feb. 5. Fourteenth Annual Exhibition of Paintings by Texas Artists, March 25-April 19, address Mrs. Charles Scheuber, Carnegie Public Library.
- HARTFORD**—Fourteenth Annual Exhibition of the Connecticut Academy of Fine Arts; Oil Paintings and Sculpture, April; address Box 298, Hartford, Conn.
- INDIANAPOLIS**—Annual exhibition of paintings by American artists, John Herron Art Institute, February; annual show by Indiana artists, March.
- LOS ANGELES**—At Los Angeles Museum: annual exhibition, California Art Club, Nov. 8-Dec. 3; International Water Color Exhibition, January; International Print Makers' Exhibition, under auspices of the Print Makers' Society of California, opening March 5.
- MILWAUKEE**—Twelfth Annual Exhibition of Wisconsin Painters and Sculptors, April or May; address Gustave Moeller, 757 36th St.
- MINNEAPOLIS**—Ninth Annual Exhibition of Twin Cities Artists, Minneapolis Institute of Arts; Sept. 29-Oct. 31.
- NEW HAVEN**—Twenty-fourth Annual Exhibition (all mediums), New Haven Paint and Clay Club, April; address Mrs. F. B. Luquens, 189 East Rock Road.
- NEW ORLEANS**—Annual show of the Arts and Crafts Club; no more than two pictures to be submitted by same artist in contest for Blanche Benjamin prize of \$200 for best Louisiana landscape; May.
- NEW YORK**—Winter Exhibition, National Academy of Design, 215 West 57th St., Nov. 17-Dec. 16; Ninety-seventh Annual, pictures received March 6-7.
- NEW YORK**—Combined exhibition, American Water Color Society and New York Water Color Club, 215 West 57th St., Dec. 26-Jan. 15; delivery by Dec. 22.
- NEW YORK**—Eight Annual Exhibition of the Society of Independent Artists, March 7-30, Waldorf-Astoria Hotel; address A. S. Baylison, 1947 Broadway.
- PHILADELPHIA**—120th Annual Exhibition of Oil and Sculpture, Pennsylvania Academy of the Fine Arts, Feb. 3-March 23; jury dates not decided.
- PHILADELPHIA**—Annual Exhibition of Paintings, Philadelphia Art Alliance, Nov. 20-Dec. 17.
- PHILADELPHIA**—Twenty-first Annual Exhibition, Philadelphia Water Color Club, and Twenty-second Annual, Pennsylvania Society of Miniature Painters, Pennsylvania Academy, Nov. 4-Dec. 9; water colors received to Oct. 16; miniatures on Oct. 22.
- PITTSBURGH**—Twenty-third International Exhibition of Paintings, Carnegie Institute, April 24-June 15; jury dates not decided.
- PORTLAND, Me.**—Annual Jury Exhibition of Oils, Water Colors and Pastels, Sweet Memorial Museum, April; closing dates for entries, March 15.
- PROVIDENCE, R. I.**—Annual Fall Exhibition of Contemporary American Paintings, R. I. School of Design, Oct. 16-Nov. 11; exhibition by Canadian painters, March.
- SEATTLE, Wash.**—Second Annual Western Traveling Exhibition conducted by Western Association of Art Museum Directors, November; International Exhibit under Auspices of California Print Makers Society, December; Eighth Annual Pacific Northwest Artists' Show, February; Third Annual International Water Color Exhibition sent out by Chicago Art Institute, March; Third Annual local Arts and Crafts Exhibit, May.
- TOLEDO**—Annual Exhibition of Toledo Artists, April; address Toledo Federation of Arts Societies.
- WASHINGTON**—Ninth Biennial Exhibition of Contemporary American Oil Paintings, December; International Exhibit under Auspices 16-Jan. 20, Corcoran Gallery of Art, Dec. 16-Jan. 20. Entry cards must be received not later than Nov. 12.
- WASHINGTON**—Twenty-eighth Annual Exhibition, Washington Water Color Club, Corcoran Gallery, Oct. 27-Nov. 20.

Lavery's Portrait of His Wife

Is Presented to the Guildhall

LONDON—Lavery's portrait of his wife (formerly Hazel Martyn of Chicago), politely declined by the Tate Gallery, has found an abiding place in the Guildhall.

Sir William declares that he greatly approves of the Guildhall as a setting for his work; Lady Cunard is glad that it is not to be exiled abroad, and everyone is quite pleased and happy. So here endeth a certain art lesson.

It had been reported that Lady Cunard had offered the painting to the Metropolitan Museum of New York. As a result of the declination of the picture by the Tate Gallery committee, Lady Cunard resigned from the committee.

New Departure by Springfield

Art League in Extension Work

SPRINGFIELD, Mass.—The Springfield Art League, working with the Committee on University Extension of the Connecticut Valley Colleges, has organized an evening class for the study of "Color and Design," to be conducted by Professor Clifford H. Riedell, of Smith College. Sixty-two members are enrolled, which is the most that could be accommodated. As a number of people were disappointed the league is now endeavoring to organize a second class. This is a new venture on the part of the league, which has sponsored lecture courses, but, with the exception of a sketch class, no technical classes.

DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS d'ART

PARIS

NEW YORK

CHANLER TO WORSHIP IN A CHAPEL OF ART

(Continued from Page 1)

occupied the imagination of Mr. Chanler as has the completed private gallery. In regard to the chapel, which is being decorated by himself, Mr. Chanler says: "Art is my religion, consequently, why should I not have the right to worship beauty? I believe that beautiful paintings, beautiful statues, beautiful dancing, beautiful poetry and music are divine manifestations. All the great masterpieces are divine things I worship. In fact, I have no other religion than what I get from art. I go and listen to a symphony of Beethoven, Tchaikovsky or Brahms, or I attend an exhibition of paintings at some art gallery, or I read a great book and I feel I have prayed to my God."

"Do you think that art ultimately would take the place of present-day religions?"

"In a way, yes," he replied. "We have to learn to look at art with the same seriousness as did the ancient civilized races—the Egyptians, Greeks, Hindoos, Chinese and the Romans—and not treat it as an ordinary market product. For us art is not a sacred function but a common business, and an artist is nothing but a craftsman."

The artist paused and pointed at his gallery.

"I am fortunate to have a little money of my own, so I can paint what I like, regardless of the public vogues and fashions, and that I will keep in my own gallery, for my own joy, and for the joy of my few friends. I paint something that the public wants, yet in my way, which I do not have in my private sanctuary. Eventually out of my sanctuary will develop my chapel, where I will bring my friends to see my brain children, my works of art, which gave me a great joy in creating them. My art chapel will mean nothing more than the home of my brain children, which I created without any idea of commercial demands or of public taste. I will combine my art with other arts—music, dancing, poetry—anything, and that I can do best in my private chapel. I will come to my chapel to meditate and pray to the powers of Life and Love, and feel at one with the cosmic energies, which I do not know. Art to me is an accumulator of spiritual life-energy, which it gives out for ages to come. I hope that the day is not far distant when churches will be built where people go to see and hear the creations of a genius: beautiful things and images. The future religion will come from art only."

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DAILY LIFE AND ART

"Many of the most important duties of life cannot be properly performed without a knowledge and training in art," says George C. Nimmons in a paper on the "Need of Art Training in College and Its Application in After Life" which the Bureau of Education of the Department of the Interior at Washington has paid the rare compliment of reprinting as one of its Higher Education circulars. That our Government should issue a circular on any matter in relation to art is an unusual circumstance, the like of which we do not recall, and this action is not only a fitting tribute to Mr. Nimmons' paper but also may be looked upon as a straw pointing to a greater interest in art by our national authorities.

After asserting that "there is no subject of importance which has been so universally neglected in modern times by the colleges as the subject of the fine arts," Mr. Nimmons shows how our college graduates go out into the world, year after year, with little or no knowledge of this subject and then tells how very closely art training is related to every-day life after a man leaves college, a fact that applies to every man and woman whether they be college graduates or not. How design enters so largely into the business world, into our daily life at home both within and without our houses, how professional men called to act on boards or committees in relation to the building of public structures or public improvements are bettered by a knowledge of art—all these elements in favor of a more extensive education in art are set down in logical order.

Mr. Nimmons goes so far as to say: "In public life as a citizen the college graduate who has had no art training can not serve his community to its advantage in connection with the public improvements that have to be made." This statement also applies to every man and woman who may not be a college graduate. All artists, sculptors, architects and craftsmen know through bitter experience how lack of knowledge on the part of the average man serving on a memorial monument committee affects judgment, and how such ignorance of art puts so many impediments in the way of the artist's work either in its beginning or its completion.

Some day a pedagogical genius may arise who may be able to change the present American indifference to the proper teaching of art. When that day comes, in Mr. Nimmons' closing words, "America will be started upon an era

of art development that may equal, if not excel, the finest the world has ever known."

RECORDING PRIVATE ART

In a further attempt to prevent the exploitation and sale of fake art objects there is a plan under way among art-loving members of the French Chamber of Deputies to amplify the law protecting historic monuments, churches, dwellings and other edifices so as to include all great works of art in private ownership. As the plan stands at present the backers of the movement, the "protect-art bloc," so to speak, have done nothing more than to agree on this general scheme of having all privately owned and worth while art objects registered and classified in the government archives, thus definitely placing on record every important art object in France.

Apparently the members of the Chamber of Deputies interested in the new measure are under the impression that owners of such art objects will be perfectly willing to have their treasures registered and classified by the government. In the event of their not being so willing—and there must be many Frenchmen who will object to this governmental invasion of their homes—it will be a cause for wonder as to what steps the government would take to compel the registration of such art works. Also the question arises as to whether French masterpieces privately owned by art dealers would come within the provisions of such a contemplated law. Obviously, if many private owners and art dealers do not elect to volunteer information about their private possessions the full measure of protection sought by the law will fail.

The actual working of such a law presents some interesting phases. Let us say that a painting described as a masterpiece by a great French artist is offered to a collector. He makes inquiry and finds no such work is registered with the government. Therefore he is presented with two problems: Is the work a fake or merely an object of art never registered? If the prospective buyer actually purchases the work and attempts to take it out of the country, then the question of its authenticity must arise and be definitely settled, whereas if it remains in France its identity may still be concealed unless the new law makes registration imperative.

But, with such a law in force, what would there be in it to prevent the dealer in fake art from selling a copy of a registered work under the pretension that he was selling the original? It is doubtful if any way yet has been found to solve the problem of the dealer in fake art and his credulous victims. The only practical solution is for the art buyer always and invariably to deal with reputable firms. If the "protect-art bloc" in the Chamber of Deputies can find some method of shielding the gullible sheep from the shears of the swindler they will accomplish something that has never been achieved by legislators before in the history of mankind. A law will need real teeth in it to bring about any such consummation.

PROHIBITIVE SPIRITS

Alexander Archipenko, intoxicated with "the wonders and beauties of New York," after five days in this city did not feel the need of any other stimulant, and expressed himself as approving the prohibition law. At the same time he admitted that he liked liqueurs, but he is willing to forego their use in the interest of the general well-being which, he thinks, is promoted by the law against the sale or consumption of alcoholic beverages.

The Russian Modernist thus becomes the first artist of note in the world's history to approve of a law restrictive of individual liberty and limiting to the human imagination. Famous artists, both American and foreign, have frequently railed at the law, which they think dulls the eye of the Muse and puts a halter on Pegasus.

Incidentally, this question may be asked: Was ever a great poem, a great piece of music or a great painting or work of sculpture produced by a man who was active in repressing the liberties of others?

Statue of Tut-ankh-Amen's General



Courtesy of Metropolitan Museum of Art.

The statue of Harmhab in granite, life size, discovered in Egypt last year on the site of the temple of Ptah at Memphis, has been purchased by the Metropolitan Museum through a gift of \$27,000 from Mr. and Mrs. V. Everit Macy. When this statue was made Harmhab was commander-in-chief of the armies of Tut-ankh-Amen, although in this instance he is pictured as a scribe writing a hymn to Thoth. This is not to be considered as a portrait of the man who later became King of Egypt for in accordance with Egyptian custom he is here given the features of his ruler, the rather effeminate Tut-ankh-Amen.

The Collector's Dilemma

By MRS. ALBERT STERNER

Professor Van Dyke's book has had at least some effect. It not only stirred up the proud possessors of Rembrandt's pictures who had hardly given the great master a thought, but made of his name for a moment almost a household word. No volume written on the most glorious and authentic example of Rembrandt's work, however, could have created the interest that resulted from a wholesale exposition of false ones. The book is obviously sensational and to what extent his statements are inaccurate is here beside the question, and yet collectors are clamoring for words of reassurance.

"How do the dealers feel," I am asked. "What will collectors think?"

The Rembrandt controversy, coming as it does on top of the recent discussions and accusations among certain dealers, and in face of the doubt cast by some dealers on any object not sold by themselves, can have but one effect. A destructive process can do only one thing; that is, destroy.

The complete destruction of confidence is making strides in accordance with the practice of this pernicious habit, but in the meantime there will be, let us hope, some art patrons who give the matter serious thought and make for themselves some intelligent conclusions.

Again I am asked, "Do dealers know?" I should say that it depends upon the individual. No one who has not been educated in a subject, whose experience is based on anything but the comparative value of the intrinsic qualities of a work of art, can really be considered a judge. Such an opinion would necessarily be formed regardless of all commercial consideration.

Inasmuch as many collectors have a "speculative" interest in art they should be pleased that the average dealer is trained in business, not in matters pertaining to art. He knows the rules of supply and demand, and based upon these, he operates.

The well-established firms of good reputation carry on business on as high a standard of integrity as any business, naturally. They employ experts, but it may be well to call attention to the fact that it is as absurd to imagine that only one expert can recognize a Rembrandt, or another a primitive, as it would be to claim that only one physician could diagnose pneumonia, and another a broken leg. Experts unfortunately are losing professional caste and prestige sanctioning and abetting these false claims, in order to become commercially subsidized and monopolized. However, dealers do endeavor to establish authentic

facts to convince their clientele, and having done this to their best ability are absolved from further responsibility.

If this is all the collector expects and he is satisfied with the data produced in reference to his purchase, he should be a sport and stand or fall with the dealer, whatever may be the opinion of others about his transaction.

He must remember that he insisted upon buying a history carefully traced, with many anecdotes as proof, he has in fact most likely a real Rembrandt, but unfortunately a poor one. Rembrandt, not unlike other artists, has his "off" days, his "off" periods, let us say. The connoisseur recognizes this, and he is not impressed by even an illustrious name when the performance is not in itself adequate. He moves on to the next picture and asks:

"Ah! What have we here?"
"Oh! only a Goya," the collector explains. "It cost but a third of the price paid for the Rembrandt."

"Nevertheless a great picture," the guileless connoisseur replies.

He does not care about the "market" value, he does not even ask whether the picture was discovered in a cellar or in a palace, he is "carried away" with the great achievement of a master. He would give all he possesses to own it, would have no fears, no doubts, would be content with having satisfied his desire to own something that he could love and enjoy. Why are there so few collectors who grant themselves this privilege and pleasure? They would probably make no greater mistakes than they make now, and in exercising their own judgment would have the added joy of developing their taste and understanding. Progress might be hastened through discussion with professional craftsmen, who could teach a few fundamental principles that would prove more interesting in their revelation than all the irrelevant anecdotes that serve ignorant salesmen, and more often obscure the artistic significance of an object.

One more suggestion may be in order for those who must have the security of authenticity: There is an almost unexploited field and an opportunity for great diversion and constructive pleasure for the collector who takes an interest in the "old master" of the future. The artist working today is not in the fortunate position that Michelangelo found himself in, when the contemporary artist was supported by the patrons of his day. We would not now know and enjoy his work if this had not been the case, and those who bought his work were certain that they had bought genuine Michelangelos.

STUDIO NOTES

Emile Walters, of New York, has taken a studio for three months in Philadelphia at 316 South Broad St., and will paint subjects in and about that city. In a recent exhibition at Uniontown, Pa., he sold ten pictures.

Hovsep Pushman, who was in Paris two and a half years, arrived on the *Aquitania* on Oct. 19, bringing forty still-life pictures of Oriental subjects which he will exhibit at the Milwaukee Art Institute and later at the Macbeth Galleries.

Gifford Beal has returned from Rockport, where he spent the summer.

Victor Charretton has gone to his country place near Clermont-Ferrand to paint during the autumn and winter. Several of his pictures were brought to this country by F. Valentine Dudensing and are on view at the Dudensing Galleries.

Susan Ricker Knox's twenty pictures of immigrant groups which were shown last year at the Corcoran Gallery will be exhibited in November at the Public Library in St. Louis. This is the third season of travel for these pictures, four of which are to be reproduced in color in December in a magazine.

Pieter Van Veen, who was in California, has returned to his studio in the Sherwood.

Eugene Higgins was busy last summer remodeling his house in Old Lyme and preparing for an exhibition of his pictures which is to be held at the Dudensing Galleries in November.

Early in November William E. Atwood and Mrs. Atwood will sail for France and Italy. They expect to spend the winter in Florence.

Frederick L. Stoddard, who spent the summer at his home in Gloucester, has returned to his studio at Stapleton, S. I.

Suzanne Valadon, who is exhibiting by invitation with the National Association of Women Painters and Sculptors, began her career as an acrobat and a model for Puvis de Chavanne. She was encouraged in her art work by Degas and Toulouse-Lautrec.

Karl Larsson has returned from a summer of painting at Grand Manan, Campo Bello and Eastport.

George (Pop) Hart has started for Mexico to paint figure pieces of native life. He has painted in Egypt, South America and the West Indies, and he was in Tahiti in 1903 when Gauguin was there. The Print Rooms, of San Francisco, are giving him special exhibitions of his lithographs and etchings in that city and in Los Angeles.

Plans have been made for an all-Florida movement to honor George Innes, Jr., at his home at Taryson Springs, on Jan. 26. The occasion will be the unveiling of a new religious painting, in the form of a triptych, which he has presented to the Church of the Good Shepherd there. The subject is based on the scriptural passage "He leadeth me in green pastures beside the still waters."

Maud Earl has completed a series of nine panels which have been installed in a private sitting room in the Ritz-Carlton Hotel. They are in green and gray, with birds and pine trees against a Chinese landscape. Another set of five panels, also Oriental in feeling, has been completed for a doctor's office.

Helen K. McCarthy is at her studio at 27 West 67th St. after a summer at Boothbay Harbor, Me.

Robert Mercer Davis and Adolph Kronengold have returned to New York after spending a summer painting in Pennsylvania, and are sharing the studio of Clarence Millet at 144 West 104th St. All three artists are from New Orleans.

Stuart Davis has returned from New Mexico, where he painted landscapes last summer.

Amelia DeFrès, of London, an English art critic, is editing a special double number of *L'Amour de l'Art*, a Parisian publication, for circulation in connection with the British Empire Exhibition to be held in London next year.

Genevieve Hamlin, who was instructor in modeling at Greenwich House, New York, has returned after having spent a year in Brittany and Paris, studying in the latter place under André L'Haute and Henri Dropsy. She will pass the winter making bas-relief portraits.

An El Greco in Philadelphia

PHILADELPHIA—A portrait by El Greco came to public notice here recently when it was put on view with works collected by Dr. Richard H. Harte and Henry McCarter. It is called "Frere Marquette." As it is not a church piece, it is rare in expressing the personality of the Spanish artist. It is a splendid example of his work with the familiar cool colors enriched with age. It was discovered in Spain by John Singer Sargent. It was in the John Lambert collection here for years, and on his death it was bequeathed to Dr. Harte, who has made Henry McCarter custodian.

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES

(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

PARIS

One of the obligations which fall upon the graduates of the Prix de Rome while residing at the Villa de Medici consists in executing once a year some piece of work which is sent to Paris and exhibited in the big hall of the Ecole des Beaux Arts. This exhibition lasts but a few days and attracts only a limited public. Art masters, fellow students, old pupils may put in an appearance, for the Ecole des Beaux Arts is considered, and not without reason, as being quite outside of the living art of today. This is not the case, however, nearly as much as might be expected, and the work sent by the pensionnaires of the Villa this year reveals a curious state of mind.

To begin with the sculptors, it is at once evident that these good students—the best among those at the Beaux Arts—have been much more strongly influenced by the independent masters, Bourdelle and Joseph Bessard, for instance, than by their own professors. This influence is, perhaps, superficial rather than profound and attaches more to the letter than to the spirit.

In this connection the case of M. Janiot is particularly significant. He understands, none better, that it is only by going back to the deep springs of Greek sculpture and of antiquity in general that the plastic art can be renewed. His "Cybele" is an intelligent composition and proves that he has a real sense of decorative art, but the impression it leaves is that he has accepted the archaism more as a formula than as a discipline, and that he has repudiated one academic convention to fall into another. "L'Eve" of M. Vézien suffers in the same way, although it is also a piece of sculpture that might be designated as intelligent, conscientious and broad. In the "Cane-phoros" of M. Martial may be observed the same sense of the decorative and a solid technical efficiency. These three artists should do particularly well in monumental sculpture.

The contributions from the painters also prove that nothing can prevent the Academy from being academic, and that a new academic dogma is now taking the place of the old. The strongest proof of this tendency is in the great composition of M. Despujols entitled "The Fall." The artist has attempted to rejuvenate the old theme of Adam and Eve being driven out of Paradise, but his picture is

not reminiscent of Michelangelo nor of any other of those classic masters who have treated this subject. Breaking uncompromisingly with so-called realism of which M. M. Cormon and J. P. Laurens were the most brilliant exponents, M. Despujols, in company with the sculptors, has attempted a kind of neo-archaism, and in his praise he it said that he has not been content with merely depicting, with all the technique of which he is master, two models in a studio in the awkward attitude of a couple of unclothed marauders being chased from an orchard where they have been stealing apples. He is much more ambitious than that, and his gift of composition is evident. Unfortunately this fine effect has drawn him on too far, and his great composition can no longer be considered as a picture but merely as an allegorical image, much too big and quite devoid of life, and revealing, by the way, the most extraordinary and varied influences, from Ingres to Lepape, the Greek vases, the pre-Raphaelites and the covers of *Vogue* having also played their part. The most venerable traditions of the Ecole des Beaux Arts have been trodden under foot, and one can imagine the astonishment of the professors in the face of these strange flowers that have issued from their nurseries.

This is not to say that everything in this composition must be rejected. That would be most unjust. The figure of the "Eve" for instance, is nobly drawn and of a beautifully expressed movement, and there are other good points in the picture, but it is encumbered with much useless detail and lacks impressiveness. The "Deux Soeurs" from the same artist might be from another hand, and reminds one of Bouguereau and Picasso.

The same academic spirit, born of Poussin, Boecklin, the Greek vases, Lepape and *Vogue* is manifested in the work of M. Poughède, whose elegant composition "Les Amazons" would make a pretty magazine cover, or a well-defined decorative panel on the walls of a neo-directoire boudoir. —H. S. C.

NEW ORLEANS

The Arts and Crafts Club has started its third season of work with classes for members and lectures for the public. Harry A. Nolan, Louis Sarrazin, J. J. Wolf and William Spratling are among the instructors.

LONDON

I understand that Morley Fletcher who, for many years, has held the post of principal of the Edinburgh School of Art, has had an offer of the directorship of the Santa Barbara (Cal.) School of Arts. An exchange of directors between the two continents might have artistic possibilities of development of considerable importance. Interchange of esthetic ideas could hardly be more fitly secured.

Hitherto we have known remarkably little about the art of Lapland; in fact, I greatly doubt whether we have been awake to the fact that Lapland has possessed any art, distinctively its own, at all. But the exhibition at the Alpine Club Gallery of Frank Morse-Rummell's work has served to establish the fact that this little-known country has indeed an art that is of no little significance and interest. This artist has a particularly individual manner of handling his paint, is extremely modern in his way of suggesting by his arrangement of masses the character that other schools of painting would indicate by means of intricate detail, and gains impressive effects by a certain repetition of forms and outlines. His style seems to have its roots in the very spirit of this northern people and to be peculiarly appropriate to an expression of its personality. No southern clime could have produced painting of this type.

In regard to the exhibitions of modern French art, the cry is "Still they come." The Leicester Galleries are now devoted to a further show, in which Gustave Courbet, Degas and Ziem are excellently represented. The exhibition resolves itself into three distinct periods, the later masters such as Gauguin and Matisse being seen in compositions characteristic of their methods. Each successive exhibition of the work of the modern French school serves to stimulate the desire for more.

Sir Edwin Lutyens, in his cenotaph in Whitehall, proved himself one of the very few who are truly fitted for this type of work. He has now completed his plans for the Manchester war memorial, a cenotaph which is to be as bare of ornament as that erected in London, and whose impressiveness is to be accentuated by means of an effigy of a dead soldier at the summit. The emotional appeal obtained merely by the skilful arrangement of lines and the absence of decoration is, in the illustration of the design, most striking. Apropos of Manchester, it is interesting to note that Messrs. Agnew and Son are holding a loan exhibition of the French Impressionists, to which both the chief English and Scotch collections are contributing examples.

Our cathedrals and our churches, to say nothing of Windsor Castle, are contributing to Lord Lee of Fareham's loan exhibition of British primitive paintings, to open this week at Burlington House. It is curious that the discovery of the primitive frescoes at Eton College should have happened to synchronize so fortuitously with Lord Lee's interesting enterprise. Works ranging from the XIIth century to the XVth century will be shown, and embroideries, manuscripts

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GRAND CENTRAL ART GALLERIES

GRAND CENTRAL TERMINAL

15 Vanderbilt Avenue

New York

and carvings of the same era will be included.

Randolph Schwabe is the latest to have a picture rejected by a public gallery. It is to his "The Girl and the Lamb," to which the committee of the Oldham Art Gallery is taking exception. Perhaps if the flesh of the nude and the pelt of the lamb had not been so well painted the councillors would not have found the picture so disturbing.

L. G. S.

MONTREAL

An exhibition in which the object is to give credit to the craftsman as well as to the artist and the contributing firm is attracting attention at the galleries of the Art Association of Montreal. It was organized under the patronage of the Province of Quebec Association of Architects and the Canadian Handicrafts Guild in cooperation with the Art Association.

Two of the leading contributors are Henry Morgan & Co. and William Maxwell, the latter of whom is an architect whose designs are carried out by members of the Bromsgrove Guild. In both cases, both designer and craftsmen have received equal credit. In the Morgan exhibit are many pieces of handmade furniture, accurate copies of English antiques. Maxwell's work embraces furniture, designs for capitals and cornices, and bas-relief plaques and mural panels. Other artists submitted drawings for mural paintings. The craftsmanship of the French-Canadian peasant of the present day and of fifty or sixty years ago was exemplified by rugs and quilts.

TERRE HAUTE

National picture week was observed with an exhibition of paintings by local artists in the Emeline Fairbanks Library. Among the artists represented were W. T. Turman, head of the art department of the Indiana State Normal School; Rosa B. Griffith, Mrs. Edwin Bruce and Lucy Arthur.

ST. LOUIS

The annual thumb-box exhibition of the St. Louis Art League was opened formally on Oct. 21 with a dinner at the Chase Hotel. Lorado Taft was the chief speaker. Entries to the exhibition were selected by a jury composed of Kathryn Cherry, Sheila Burlingame, Dawson Dawson-Watson, Takuma Kajiwara, Nancy Coonsman Hahn, Fred Green Carpenter and Gustav Goetch. The collection, which includes not only small paintings but also sculptures, will be on view at the Chase Hotel until Nov. 1, when it will be moved to the league's headquarters in the Chamber of Commerce building.

Contemporaneous with the thumb-box exhibition is a similar one by many of the same artists at the Artists' Guild. This is called "An Exhibition of Small Paintings and Sculpture by Members of the St. Louis Artists' Guild." It is a "no-jury" exhibition and consequently is uneven in quality. There are members of the Art League who feel that such an exhibition is out of place at the time of their annual thumb-box show. However, the length of the city separates them.

The Nucleus, a magazine devoted to the art of St. Louis, has recently come from the press. The editor is V. Boris Sheremetyeff.

Florence Versteeg is showing at the Noonan-Kocian Gallery portraits, flower pieces and still life, painted in a modern manner with vivid, decorative color.

Portraits by old masters lent by the Erich Galleries in New York are on display at the Warfield Shop.

The exhibition of American paintings assembled by the City Art Museum ended on Oct. 25. It will be followed by the Charles Parsons collection of paintings which came into the possession of Washington University on the death of Charles Parsons Pettus. Thirteen paintings from the American artists' show were sent to Chicago for a similar exhibition there. —Mary Powell.

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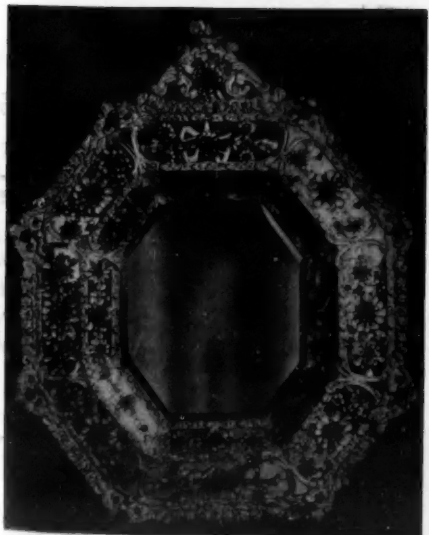
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WASHINGTON

Through the courtesy of the Italian
Embassy, nine paintings by two Tuscan
artist brothers, Francesco and Luigi
Giovanni, are shown at the National Gal-
lery. One picture of a mother and child
painted by Francesco, who died in
1922, is a replica of one in the Modern
Gallery of Florence. The work of the
brother shows scenes in Maremma and
Volterra. The chancellor of the Italian
Embassy, Signor di Girolamo, plans a
much larger exhibition of Italian arts
later.

A copy, in small size, of Sir Joshua
Reynolds' famous picture, "Mrs. Siddons
as the Tragic Muse," made by Rem-
brandt Peale, is lent to the National Gal-
lery by the owner, Mrs. John Biddle
Porter. The original has recently been
acquired by the Huntington Gallery of
Los Angeles.

The Corcoran Gallery of Art has a
fine exhibition of the sculpture of Henry
K. Bush-Brown which includes several
of his best things not shown previously
in Washington. One group is a portrait
bust of Woodrow Wilson and a series
of medallion portraits in relief of the
men who were members of his cabinet
during his incumbency of the presidency.
All were made from life in the sculptor's
studio and show skill in modeling and
portraiture. Messrs. Baker, Daniels,
John Barton Payne, Burleson, Meredith
and Alexander and Secretary Wilson, of
the Labor department, are represented.
Other sculpture is a clear, small bronze
of Viscount Bryce, from the heroic
original; a life size portrait bust of
Henry K. Brown, now in the Hall of
Fame, New York; Major General Daniel
Sickles at Gettysburg; the Rev. Dr. A.
W. Cowles, and General George G.
Meade, from the equestrian of him at
Gettysburg.

The Gallery is showing in the Atrium
the color reproductions and text of Violet
Oakley's "Holy Experiment," the murals
in the governor's reception room and in
the Senate chamber of the State Capitol
at Harrisburg, Pa. It is a beautiful
series. The key to it is published in
French, German, Italian, Spanish and
Japanese and is one of the notable pub-
lications of recent years.

There has been presented to the Cor-
coran Gallery of Art by David Jayne
Hill, in compliance with a wish of his
wife, Juliet Lewis Packer Hill, a three-
quarter standing portrait of Dr. Hill by
Anders Zorn, also a marble bust of him
by Augustus Saint-Gaudens. They are
notable and valuable gifts.

The Washington Water Color Club's
annual exhibition opens at the Corcoran
Gallery on Oct. 27 and will continue
until Nov. 20.

The Corcoran School of Art was re-
opened with the largest registration in
its history. Anne Fuller Abbott, of
Washington, has been made secretary.
Mrs. L. M. Leisenring, who was secre-
tary, has been made an instructor.

The New National Art Center had a
breakfast at Rauscher's on Saturday, to
which were invited all artists and art
lovers and members of affiliated art so-
cieties in Washington, Boston, Philadel-
phia, New York, Baltimore, Gloucester
and elsewhere. This was the beginning
of many new activities of the Art Center
planned by the president, George Julian
Zolnay, sculptor. After the breakfast
there was at the Art Center an exhibi-
tion which included work by Gladys
Brannigan, Anna Coleman Ladd, E. E.
Richards, Violet Oakley and Lilian
Giffen.

The Arts Club has opened three at-
tractive exhibitions, to continue through
Nov. 2. The upper rooms contain oils
by Grace Deike, a winner of prizes in
western cities. It is her first exhibition
in the east. The lower rooms of the
club have paintings by Cameron Burn-
side. There is also an exhibition of
wood blocks by Harry De Maine.

Eben F. Comins has returned to Wash-
ington for the winter and opened a new
studio on Connecticut Ave. He will
have special exhibitions there later.

There have been received in Washing-
ton photographs of Mrs. Harry Payne
Whitney's model of the "Motherhood"
group which is to be one of the bronze
statues on the Mothers' Memorial tower
which the Women's Universal Alliance
is planning to erect on its ground on
Massachusetts Ave. Mrs. Whitney fur-
nishes the following description of the
design: "The group is of a boy car-
ried away by the martial spirit, playing
soldier with his father's gun—the spirit
of warfare without the apprehension of
danger. His mother, realizing that the
gun typifies the horrors of war, reproach-
fully and firmly takes away the gun,
knowing its dangers—symbolizing the
maternal protective spirit of motherhood.
Sensing the danger of the gun, the boy's
sister instinctively shields the little
brother while, with filial desire for pro-
tection, she nestles against her mother.
The other figure is an infant held tightly
in the other arm of the mother, typifying
maternal solicitude for the child." Draw-
ings of the model will be submitted to
the Fine Arts Commission for approval
at an early date.

Designs for the tower have been sub-
mitted by Philip M. Jullien, of Wash-
ington, and F. Burrall Hoffman and Mur-
ray Hoffman, of New York. Mr. Jullien's
plan calls for a tower 1000 feet high,
"the tallest building in the world in honor
of motherhood."
—Helen Wright.

CHICAGO

The Chicago jury for the thirty-sixth
annual exhibition of American paintings
and sculpture at the Art Institute is in
session this week, following the sittings
of the Eastern jury consisting of Way-
man Adams, Richard A. Andrews and
Ernest Lawson, who conferred with Di-
rector Robert B. Harshe in New York
on Oct. 12. The local jurors are Karl A.
Buehr, Charles W. Dahlgreen, Frederic
M. Grant and Cyrus H. McCormick for
painting, and Sidney Bedore, Ruth Sher-
wood and Emil R. Zettler for sculpture.
They will choose some 250 works from
over 1,000 submitted at the Art Institute.
On the day of the opening reception,
Nov. 1, announcement will be made of the
prize awards.

The Art Institute has added, by pur-
chase, four Greco-Buddhist sculptures of
the Gandara School to the Nickerson
Collection. One is a fragment of a
pedestal illustrating two incidents of the
life of Buddha. A panel which origin-
ally was part of an architectural en-
framement is another. It is nearly thirty-
eight inches high representing a standing
Yakshini, a type of Indian fairy.

Joseph Pennell's lithographs of "The
Wonder of Work" are hung in the print
rooms for the autumn show. The Italian
drawings of the Gurley collection have
just been placed in the corridor gallery.

Mr. and Mrs. Ossip Linde, who have
just returned from abroad, are spending
a month in Chicago.

James Topping, painter, who was a
member of the jury of selection for the
third annual Nebraska artists' exhibition
at Omaha, will soon go on a sketching
trip in Pennsylvania and Virginia.

Pauline Palmer has returned from
Provincetown and opened her studio in
the Tree Studio Annex.

The Municipal Art League has begun
work on an important hand book of a
registry of local art, including archi-
tecture, murals, sculpture, stained and
painted glass windows and works in pub-
lic parks, museums, schools and private
collections and a variety of valuable data
relating to art possessions in Cook
County.

The Arts Club has found new quarters
in the London Guarantee and Accident
building south of the Michigan Boul-
evard bridge. This is the monumental
skyscraper with a tower reaching over
400 feet. The Arts Club will have a
gallery for the exhibition of paintings
and sculptures, and reception rooms, a
lounge and dining rooms.

Theon, Grace and Harold Betts, of the
Betts family of nine children, all of
whom fared well as painters, exhibited
their work of the summer at the F. A.
Bryden Art Galleries. Grace Betts spent
the summer in the Yellowstone, Harold
Betts was in the Grand Cañon. Theon
Betts was represented by landscapes and
various other subjects. The entire group
was conservative rather than radical.
Louis Betts, portrait painter, is a half
brother of these artists, being a child of
the first wife of Mr. Betts.

William Clusmann, a member of the
Chicago Painters and Sculptors Society,
is exhibiting two large canvases painted
from the porch of the Art Institute.

Morris Topchevsky's paintings in
water colors and oils of studies in the
Ghetto and at the Maxwell Street Mar-
ket were shown at the Walden Book
Shop. Mr. Topchevsky is a realist.
—Lena May McCauley.

PROVIDENCE

One of the important shows of the
season is that known as the "Autumn
Exhibition," now on at the Rhode Island
School of Design. Thirty artists are
represented by one picture each except
in the case of John S. Sargent, who
shows two canvases. The exhibition as
a whole is made up of carefully selected
works which well represent the prevail-
ing tendencies in American art, but
there are too many pictures of the
"strictly museum" type and too few of
the sort which make desirable acqui-
sitions for private collections. In the
latter class, however, there is a poetical
picture by Leon Dabo entitled "The
Harbor Evening" and an equally attrac-
tive winter landscape, "The Quiet Val-
ley," by Guy C. Wiggins. Robert Spen-
cer's "Evening" is full of sentiment and
the introduction of groups of figures adds
to the interest.

William C. Loring, formerly of Providence,
sends a portrait of the artist,
Professor John F. Weir, which well
represents the mood of retrospective
contemplation characteristic of the sitter.
John S. Sargent's "Portrait of Charles
H. Woodbury," while not a major per-
formance, is decidedly interesting. "Old
New Orleans Mammy" by Wayman
Adams needs to be seen in a larger
gallery. "The Fisherman" by George
W. Bellows is powerfully painted and
has passages of fresh, vigorous color.
"The Blue Bird" by Joseph De Camp is
sufficiently suave and correct, and "The
Carpenter" by Gertrude Fiske is a force-
ful and colorful work. "Beth and Joan"
by John F. Folinsbee is pleasingly soft
in color and gentle in sentiment, "The
First Mate" by Charles W. Hawthorne
has much color emphasis, and "The Lady
in a White Lace Cap" by Giovanni B.
Troccoli is a pleasing interpretation of
old age.
—W. Alden Brown.

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DETROIT

The Detroit Museum of Art Founders'
Society held its annual meeting at the
Institute of Arts on Oct. 12. Since the
last annual meeting more than 4000
members have been obtained and approxi-
mately \$58,116 paid in membership fees,
of which \$23,948 have been spent on
works of art. Paul C. Cret, architect
for the new museum, showed lantern
slides of the floor plans and explained the
general arrangement. Ralph Booth,
president of the Arts Commission, in
his talk expressed surprise that the resi-
dents of Detroit gave money so liberally
for music, donating thousands of dollars
every year to the orchestra, while they
gave little to painting and sculpture,
which, obviously, were more lasting in-
vestments.

Donations last year amounted to
\$50,037 and included "The Thinker," by
Rodin, presented by Horace H. Rack-
ham; "Winter," a painting by Ernest
Lawson, presented by Richard H. Web-
ber; "The Crucifixion," an early Flemish
painting presented by Ralph Booth; "A
Day in July," by Rosa Bonheur, pre-
sented by the Murphy estate; three
French sculptures presented by G. H.
Demotte, "The D. A. C. at Twilight" by
William Greason, presented by D. J.
Healy.

D. M. Ferry, Jr., was reelected a
trustee of the society. Horace H. Rack-
ham was elected to succeed David Gray,
who has moved to California.

One of the art events of the season
will be a silent concert at Orchestra Hall
on Nov. 8 by Thomas Wilfred, who will
come to Detroit with his color organ,
or claylunx.

Mrs. Neville Walker began on Oct. 23
a series of talks at the Institute on the
painters of various countries. The talks
will extend through the winter.

Classes in design, landscape and em-
broidery are being continued this year
at the Society of Arts and Crafts under
the direction of Ralph Johnson and his
wife, Helen Plumb, secretary of the
Society, has returned from a trip of
several months through Spain, France
and England. She attended the British
industrial art exhibition last month in
London and selected decorative objects
which will be sent to Detroit next month
for exhibition. This will be the second
show of British crafts brought to De-
troit by the society. The first one was
three years ago.

Early in November the Detroit Insti-
tute of Arts will have an exhibition of
decorative arts put on by the Parish-
Watson Company, Inc., with French &
Co., of New York. Detroit is familiar
with the Eastern art brought here for
former exhibitions by the Parish-Watson
Company.

To meet a growing demand, the print
department of the Institute has recently
selected a group of color prints to be
circulated in the same manner as a li-
brary issues books. The prints may be
kept for one month.
—Marion Holden.

DALLAS

N. E. Halaby has opened his art gal-
eries in the Majestic Theatre building
with an exhibition of almost a hundred
pictures by American painters and a dis-
play of rugs and period furniture.
Among the artists represented in the first
display are Inness, Murphy, Wyant,
Twachtman, Julian Onderdonk, Edward
G. Eisenlohr, Robert Henri, Gardner
Symons, Frederick Waugh, Ben Foster,
Leonard Ochtman, Mina Fonda Ocht-
man, Dorothy Ochtman, H. A. Vincent,
LeRoy Ireland, Guy Wiggins, F. Luis
Mora, Walter Ufer, William Steen,
Charles C. Curran, Louis Moeller, Rob-
ert H. Nisbet, Bernhard Gutmann, G.
Glenn Newell, Harry B. Lachman, E.
Irving Couse, Frank Reaugh, Maurice
Braun, Charles H. Davis, Everett War-
ner, William Chadwick, Maynard Dixon,
Charles H. Ebert, Walter Griffin, Joseph
H. Boston, G. Ames Aldrich, Fred Nag-
ler, Edith Nagler, W. D. Duntan, Oscar
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With not less than 3,500 persons present on each of two days, the Studio Colony held an exhibition of art in its garden court. About 150 artists and art workers were represented. Not only paintings, prints and sculptures, but also textiles and various examples of handicraft were shown. In this last group, much attention was given to a display of weaving and tooled leather sent from the rehabilitation wards for men and women at the City Hospital. Carol M. Sax, art director of the University of Kentucky, supervised the hanging and arrangement of the exhibits.

The gold medal for painting went to Sudduth Goff, associate director of the Louisville School of Art, for a portrait; for sculpture, to Ricardo Criscanti, of Louisville, for a relief; for craft work, to Henri Newell, of Chicago, for a dragon batik. Awards of silver or bronze medals went to Mrs. Marshall Bullitt, Mitchell Bertoli, Leslie Carter, Harvey Peake, Levi Burgess and Annie S. Broomfield.

AKRON, OHIO

At the Akron Art Institute is a loan exhibition of paintings selected from the collection of Messrs. R. C. and N. M. Vose of Boston. The display, which will continue until Nov. 9, covers a comprehensive range of early American art as represented by Stuart, Copley and Sully; modern American artists, by Blakelock, Carlsen, Chase, Daingerfield, Dewing, Duveneck, Enneking, Hunt, Innes, Murphy, Ranger, Theodore Robinson, Ryder, Thayer, Weir and Wyant; the Barbizon School, including Corot, Millet, Diaz and Troyon, and also includes works by Dutch, Flemish and English artists.

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CINCINNATI

There has been at the Museum of Art a traveling collection of early Chinese and Persian pottery, porcelains, ceramics and bronzes. As the Museum is not rich in these lines, the exhibition was of more than usual value.

The Duveneck Society will have its annual exhibition at the Museum from Nov. 10 to 25. The Woman's Art Club will have its show at about the same time, but neither the date nor the place has yet been announced.

The Cincinnati Art Club has opened its new quarters in Third St.

John Rettig has been showing a retrospective collection of his genre paintings of Dutch life at the Traxel Galleries. The pictures, which include water colors, were done at Volendam. Some of his recent work has richer notes of color than his earlier paintings possess, but he has not been "modernized" in any other way, for he adheres firmly to his style founded on the technique of the old Dutch masters.

MEMPHIS

Twenty-seven oils by Victor Charretton, lent by the Dudensing Galleries in New York, are on exhibition in the Brooks Memorial Art Gallery. All are landscapes, most of them painted at the artist's home at Auvergne.

Another exhibit consists of twenty water colors by Elizabeth Shippen Green Elliot as illustrations of Shakespeare's tales. There also are shown forty etchings by Dutch masters, these lent by the Metropolitan Museum.

PEORIA, ILL.

James E. McBurney, of Chicago, has been engaged as instructor of the art classes of the new Peoria Art Institute. He will retain his studio in the former city. Leila Thompson will be assistant instructor at the Institute.

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PHILADELPHIA

H. Devitt Welsh opened his gallery at 1520 Chestnut St. with one of the choicest exhibitions of contemporary painting seen recently in this city. Several sales and commissions were reported in the first week. Interest centered on the portraits by Paul Martel, an eminent Belgian artist who has returned to this country to take out his citizenship. Two portraits of Helen and Marie Louise, daughters of Judge John M. Patterson; a portrait of the daughter of Percy Neel, of Merion, and a pastel of a child's head are remarkable for the subtlety of their color and appeal. One large canvas is a seashore scene, another of autumnal woods and two others of flowers; in all the paint is clean and light, the coloring harmonious and of exquisite tonal qualities. The manner of Mr. Martel is new and personal, calm and permanent in effectiveness.

There is an interpretation of sand dunes and sea by Richard Blossom Farley and an unusual seascape by Fred Wagner, who also exhibits a winter landscape. In the winter subjects both Arthur Meltzer and Carl Lawless, who had such phenomenal success last season, are represented. A. Van Nesse Greene shows two soft, small landscapes and two bright canvases of Paris, one a street scene and the other a "different" note on Notre Dame.

Earl Horter shows etchings. A street scene in old New Orleans is notable for its drawing and the luminosity of its shadow. "Ye Old Curiosity Shop, Nantucket," and an old shopping street with a figure are others of his etchings. The etchings of Mr. Welsh are also on view.

A pioneer exhibition of a series to be held this winter is the exhibit of commercial art in the King Studios, 1205 Walnut St. The work of William Forrest, which contains much feeling for color, verges upon fine art. The well-known pen-and-ink work of Victor Guinness, and the scratch-board studies by Byron T. Connor and illustrations by I. Filemyr are outstanding features.

The Plastic Club announces an exhibition of small oils which will open with a private view Nov. 7. Two prizes of \$25 and \$10 will be awarded. The exhibition committee has Fern I. Coppedge as chairman. On the jury of awards, representatives of the newspapers *Public Ledger*, *North American* and *Record* will act.

The Pennsylvania Academy of the Fine Arts announces a private view of the Edward H. Coates memorial collection presented by Mrs. Coates, at 8:30 P. M. on Nov. 3. Mr. Coates was president of the Academy, 1890-1906, treasurer, 1878-1885, and director, 1877-1906. The collection contains examples of famous painters and will hang in the south corridor and in Room A.

Rosenbach Galleries continue an exhibit of prints by Hedley Fitton and Charles Mervon through Oct. 30.

Staten's Galleries exhibit old sporting prints by Henry Alken, James Pollard, J. F. Henning and others.

Fred Wagner will open a winter school of landscape painting at Addinham, Pa.

The Croft collection of Chinese pottery was shown at a private view in the rotunda of the Pennsylvania Museum in Fairmount Park on Oct. 15. It was assembled by George Croft, an English merchant, and is a gift to the Museum from Charles H. Ludington, purchased through Langdon Warner, once director and now advisor in Oriental art at the institution. The collection consists of about 200 pieces of statuary, mortuary figurines, horses, camels, pods and servants, and many pieces of glazed and unglazed pottery. There is extraordinary humor in the tomb figurines of the T'ang Dynasty, 618-906, with droll little musicians on horseback and an important looking ox driven by a man who is smiling drollly. There is a still rarer assemblage of pottery of the Han Dynasty, including some pieces as early as 206 B. C.

The Botanical Society of Pennsylvania on Oct. 20 visited the Barnes Tree Foundation and the Barnes Picture Foundation on Latches Lane, Merion, by permission of Dr. Albert C. Barnes. The museum for modern paintings is

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BOSTON

Paintings made in Brittany, Holland, Corsica and the Low Alps by Clifford Snyder are being shown at the galleries of R. C. & N. M. Vose. Mr. Snyder is an American who has had an almost entirely European artistic training. He studied under Whistler, Constant and Laurens. The exhibition represents twenty years of work. For many years he has been an exhibitor at the Salon des Artistes Français and the Salon d'Automne.

Charles R. Patterson's paintings of ships and the sea are being shown for a fortnight at the Doll & Richards Gallery.

The Grace Horne Gallery announces an exhibition of paintings by Fred Sisson. One of George Luks' paintings in the current show at the Boston Art Club catches the spirit of the picturesque cross streets of Beacon Hill. There is a feeling for form and local color, added to personal emotion, in this painting.

Old Dutch and French engravings are being shown at Goodspeed's.

"Dynamic Symmetry Applied to Picture-Making" is the subject of a series of four afternoon talks which Jay Hambidge is giving at Studio 101, Fenway Studios, on Oct. 24, 27, 29 and 31.

Eben F. Comins has been invited by the newly formed Washington Art League to become its instructor in portraiture.

Italian water colors by Sargent and a fishing scene by Homer provide high notes in the Copley Gallery current exhibition.

—E. C. Sherburne.

HARTFORD

The Artists' Club assembled in the Vayana Gallery for its first meeting of the season with a showing of work done last summer. Among the exhibitors were Misses Abbey and Batchelder, Mrs. R. B. Kellogg, A. E. Newton, Jessie G. Preston, Carl Ringius and Frances H. Storrs. Charles Tursell, a British miniature painter, was a guest of the club and showed a large collection of his paintings.

The Hartford Woman's Club, with a membership of 1,800, will have an exhibition of oil paintings in connection with the Greenwich Village Fair in the State Armory in November. A special gallery will be constructed. The exhibits will be invited. The committee of arrangement consists of Albertus E. Jones, Frances H. Storrs and Nunzio Vayana. Pictures of a saleable character are especially desired.

William B. Green is showing an interesting collection of his water colors at the Moyer Studio. The collection consists of impressions from his recent trip around the world. The Moyer Studio shows also recent landscapes in oil by Henrik Hillborn.

Louis A. Gudebrood has just completed a memorial tablet of the late Thomas S. Weaver, superintendent of schools, to be placed in the new high school that bears his name. The tablet shows a good likeness of the subject. It is a gift of pupils and teachers in the school of Hartford. —Carl Ringius.

WORCESTER

The Worcester Art Museum has opened its twentieth annual exhibition with a collection of more than 100 examples of art including oils, water colors, pastels, drawings, sculptures and weaves.

Among the oils which have attracted attention are "The Alpine Climber," by Emily Burling Waite; portrait study by Arthur H. Lindberg; landscape, "Summer Afternoon," by Frank J. Darrah; "November Night," by Leonard G. Fairchild; "Winter Moonlight," by John W. Whalen; "The Ajax at Mohegan," by Grace M. Sawyer; pastels, "Philip," by Marguerite Downing Savage; "A Mis-sourian," by Charles A. Aiken; water colors, group of landscapes of New Hampshire, Charles Curtis Allen; "The Train," by Avides M. Apegian; pen and ink drawings, "The Levite," by Cal S. Chalmers; illumination work by Harold H. R. Thompson and Emma Forbes Waite.

PROVINCETOWN

The Provincetown Art Association has just closed its ninth annual exhibition, in which the artists of the colony were well represented. Charles A. Kaesela has been elected director to succeed John Noble. Three exhibitions have been planned for the season of 1924, the tenth annual, one of small pictures, sketches and etchings, and one of students' work from the various summer classes. The next step planned for is an annex to the present gallery where one-man shows can be held, and also exhibitions of the craft

BALTIMORE

Several of Frank W. Benson's latest etchings of wild fowl are displayed at Bandann's Galleries. Noteworthy among them are "Dawn," a picture of wild geese rising from a pool, and "Heron in a Pine," which has unusual decorative qualities.

In the same galleries are an etched landscape by Legros, prints by Marguerite Kirmse, Eileen Soper, Lee Hankey, Mortimer Mompes, William Hole and others.

TORONTO

The inaugural exhibition of the series to be held this season in the art gallery of the Grange was opened on Friday with a private view and will continue a month. It has a double interest since it consists not only of a memorial loan display of oils and water colors by the late F. M. Bell-Smith, who was famous internationally for his beautiful representations of the wonderful coloring of the Rocky Mountains, but also of a "little picture" show hung by the Ontario Society of Artists.

In the gallery with Bell-Smith's work is a clever portrait of him by his niece, Mrs. Eva Hill, painted a short time before his death. Some of the best work shown was sent from his own studio, notably oil paintings of Gadshill Place, Dickens' home, and the artist's visions of characters in "The Cricket on the Hearth." All these are for sale.

The show of small pictures of the Ontario Society of Artists is a good representation, principally in oils, although a few water colors are included and several low-relief busts and heads in bronze color by Frances Loring and Florence Wyle. Robert Holmes, president of the society, shows paintings of wild flowers. Twenty-five or more members sent pictures.

The Ontario College of Art has entered on an ambitious program for its season's work. The students are now studying stage craft and both architectural drawing and practice. Its summer school at Port Hope, on Lake Ontario, was conducted by J. W. Beatty.

At the Carroll Art Gallery there has been on view for a month a representative exhibition of the work of several leading Canadian artists. Among the outstanding canvases were those from the easels of J. Colin Forbes, Allan Barr and G. Horne Russell. Others represented were Archibald Browne, G. A. Reid, Homer Watson, W. E. Atkinson, Carl Ahrens, Owen Staples, L. Cameron Courtney, G. N. Norwell, Robert Wickenden, Wilfred Barnes, Laura Wentz Lyall, Harriett Drummond Cooper and Mary E. Wrinch.

McGillvray Knowles and Mrs. Knowles, who recently exhibited their work in New York, have a joint show of pictures at Roberts' Art Gallery. Mrs. Knowles' landscapes and farmyard scenes in miniature style are particularly attractive because of their brilliant coloring.

At Jenkins' Art Gallery several fine antique rugs thrown on the market by the settlement of estates in England were shown and sold. —A. S. Wrenshall.

HONOLULU

The opening exhibition of the Cross Roads Studio was well attended and many local artists were represented. Many friends and patrons brought flowers for the occasion and in some cases exhibits were almost hidden by the floral display. In the "color gallery," set off to fine advantage by Frank Moore's screens, are several plaster statues by Mrs. Harold Castle, including the "Nymph," for which a Chinese woman posed. A life-size bronze of "Father Clement," done by Gordon Osborne, stands in another corner of the same gallery.

Among the exhibitors are Howard Hitchcock, Arthur W. Emerson, Twigg Smith, May Fraser, Jean Bernard Shiffer, Mrs. Roy Vitousek, James A. Wilder, Leon Blending and Muriel Maddox.

Two of the recent paintings of Mr. Moore are hung in the gallery. "Blue and Silver," which, as its name hints, has a sea, mountain and cloud motif done in silvery tones and a deep blue almost suggesting the thunderstorm. "Surf Thunder" gives a picture of the froth of a rebellious sea at sunset.

The gallery is furnished with chairs from Fong Inn's, which is likewise supplying the Oriental furnishings in the Chinese room.

In the hallway off the Chinese room between the two galleries Miss Heron of the Honolulu Academy of Design, is showing pottery work by herself and her pupils.

PITTSBURGH

The Associated Artists of Pittsburgh has announced as the jury of selection for its coming annual exhibition Charles W. Hawthorne, George Luks and Robert Spencer.

Two important exhibitions are to be opened at the Carnegie Institute on Nov. 15. One is of forty paintings by the Spanish brothers, Valentia and Ramon de Zubiaurre. This will continue until the end of the year. The other show is to be one of thirty of the rugs of Asia Minor collected by James F. Ballard, of St. Louis. This will be open until Jan. 31.

ATLANTIC CITY

The Fellowship of the Pennsylvania Academy of the Fine Arts announces that approximately 100,000 persons visited its summer exhibition on the Million Dollar Pier, which lasted from June until the middle of September. Fifteen pictures and two sculptures were sold from the collection.

NEW YORK EXHIBITION CALENDAR

Ackerman Galleries, 10 East 46th St.—Etchings by Winifred Austen and Roland Clark and Troy Kinney; mezzotints by Norman Hirst. Ainslie Galleries, 677 Fifth Ave.—Paintings by Boyer Gonzales, and portraits and landscapes by James Weiland. Nov. 1-15. Anderson Galleries, Park Ave. and 59th St.—Sculptures by Bryant Baker; landscapes by Frances Cugat; oils, water colors and drawings by Agnes Richmond; oils and water colors by Winthrop Turney; wood engravings by Nita H. Homberg, to Nov. 3. Arlington Galleries, 274 Madison Ave.—Exhibition of American paintings.

Art Center, 65-67 East 56th St.—Third annual exhibition of the seven constituent societies, through October. George Grey Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Mondays.

Brooklyn Museum, Eastern Parkway—Recent accessions in early Italian art; French and Italian textiles from the XV to XIX centuries.

Brown-Robertson Galleries, 415 Madison Ave.—Wood block prints by Eliza Gardiner and Margaret Patterson.

Brummen Gallery, 43 East 57th St.—The work of Toshi Shimizu.

FitzRoy Carrington, 707 Fifth Ave.—Lithographs by Gavarni, to Nov. 9. Cartier & Co., 653 Fifth Ave. Miniatures by F. Enid Stoddard, to Nov. 3.

City Club, 55 West 44th St.—Landscapes and figure paintings by contemporary American artists, to Nov. 10.

Daniel Gallery, 2 West 47th St.—Opening exhibition of paintings by contemporary artists.

Dundensing Galleries, 45 West 44th St.—Paintings by American and European artists.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of modern French paintings.

Ehrlich Galleries, 707 Fifth Ave.—Special exhibition of paintings by old masters.

Mrs. Ehrlich's Gallery, 707 Fifth Ave.—Medals and miniatures by May Mott-Smith, to Oct. 31.

Fakir Club, 11 East 44th St.—Water colors of the Rocky Mountains, by G. Bradford Ashworth, to Nov. 1.

Fearon Galleries, 25 West 54th St.—Exhibition of old and modern masters; sculpture by Jo Davidson.

Feragil Galleries, 607 Fifth Ave.—Paintings by William L. Lathrop, to Oct. 31; paintings by Eugene Savage.

Fine Arts Bldg., 215 West 57th St.—33rd Annual Exhibition of the National Assn. of Women Painters and Sculptors, to Oct. 30.

Kraushaar Galleries, 680 Fifth Ave.—Water colors by Gifford Beal, William Zorach, Maurice Prendergast, Reynolds Beal and George Luks, to Nov. 3.

Keppel Galleries, 4 East 39th St.—Etchings, drawings and water colors by Joseph Pennell, to Nov. 3.

Kennedy Galleries, 693 Fifth Ave.—Modern French etchings, to Oct. 31.

Knoedler Galleries, 556 Fifth Ave.—Portraits by Howard Chandler Christy, to Nov. 3.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis & Simmons, 612 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 450 Fifth Ave.—Paintings by Emil Carlsen, Theodore Robinson and J. Alden Weir, Oct. 30 to Nov. 19.

Metropolitan Museum, Central Park at 82nd St.—The Ballard collection of Oriental rugs; prints by Scotch, English and American contemporaries and designs for ornament before 1800; Chinese paintings.

Milch Galleries, 108 West 57th St.—Paintings and sculpture by Matilda Browne, to Nov. 3.

Montross Gallery, 550 Fifth Ave.—Paintings by Oliver Chaffee, Oct. 29 to Nov. 10.

National Arts Club, 119 East 19th St.—A special exhibition from the club's permanent collection, to Nov. 1.

New Gallery, 600 Madison Ave.—Paintings by artists of the Woodstock group.

N. Y. Public Library, Fifth Ave. and 42nd St.—"Making of a Japanese Print." Recent additions to the print collection.

Ra'son Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave.—Opening exhibition in new galleries of paintings by Jerome Myers, to Nov. 10.

Reinhardt Galleries, 606 Fifth Ave.—Portraits by Albert Herter, Oct. 29 to Nov. 12.

Salmagundi Club, 47 Fifth Ave.—Annual Black and White show, Nov. 2-22.

School of Design and Liberal Arts, 212 West 59th St.—Recent paintings by Kimon Nicolaides, through November.

Schwartz Gallery, 14 East 46th St.—Exhibition of etchings by Blampied.

Scott & Fowles Galleries, 667 Fifth Ave.—Paintings by XVIII century and modern masters; bust of Victor Hugo by Rodin.

Mrs. Sterner's Gallery, 22 West 49th St.—Exhibition of paintings by Ben Silbert, to Nov. 1.

Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVIII century English, French and Barbizon paintings.

Viennese Shop, 581 Fifth Ave.—Exhibition of Viennese art.

Wildenstein Galleries, 647 Fifth Ave.—Decorative canvases by Boulier.

Howard Young Galleries, 534 Fifth Ave.—Paintings by Harry W. Watrous, Nov. 1-15.

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